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WHOLE NO. 2518



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THE HALIFAX  
FESTIVAL  
QUARTET

(Left) Allan Jones, tenor; Lillian Gustafson, soprano, Grace Leslie, contralto; Frederic Baer, baritone, at Wolfville, N. S. (Right) Miss Leslie, Mr. Baer and Miss Gustafson before the statue of Evangeline at Grand Pré, N. S. The

church in the background was built upon the exact site of the church where Evangeline worshipped. Allan Jones, tenor of the quartet, snapped the picture. The artists met with distinctive success throughout their entire tour.



OLIVER STEWART,

tenor, returning to America on the SS. Roma. Mr. Stewart sang on the program with Virgilio Lazzari at the ship's concert, when, besides one group and duets with the noted basso, he had to add three encores, arias from Tosca, Manon and Rimpianto Serenade. Among the passengers whom Mr. Stewart most enjoyed meeting were Douglas Fairbanks and Mary Pickford.



EUPHEMIA BLUNT,

assistant voice teacher of Yeatman Griffith, eminent vocal pedagogue, and Cora Edwards, vocal teacher in Lindenwood College, St. Charles, Mo., who came to New York to study with Yeatman Griffith. Upon his leaving for Europe, Miss Edwards continued her work with Miss Blunt, who has charge of the New York studios during the summer.



PASQUALE AMATO,

concert and operatic baritone, who has recovered from a recent operation and resumed teaching. Fridays and Saturdays he is to be found at the Leeftson Conservatory of Music in Philadelphia, and the remaining days of the week he is busy teaching at his New York studio.



MRS. HOUSTON DUNN,

vice-president and chairman of the women's committee of the Pennsylvania Grand Opera Company. (Photo by Marceau.)



RUDOLPH REUTER,

successful concert pianist and pedagogue, who is to give his second series of master classes in Los Angeles, Cal., from July 10 to September 1. Reuter is in the midst of an exceedingly active career. He has been reengaged for appearances with the Chicago and Minneapolis Symphony Orchestras for next season. Last season he played with the orchestras in Los Angeles, San Francisco, Chicago and Detroit. His concert tours take him to all parts of the country regularly.



RADIE BRITAIN,

American composer and pianist, whose Symphonie Intermezzo was played by the Boston Woman's Symphony Orchestra, Ethel Leginska conductor, at the Erie, Pa., Festival at Conneaut Lake, July 9 to 16. Miss Britain has completed a successful season of teaching of piano and composition at the Girvin Institute of Music in Chicago. She will spend August in Amarillo, Tex., where she conducts a summer class for six weeks, returning in the fall to reopen her studio at the Girvin Institute.



ROBERT POLLAK AND HAROLD BAUER.

Mr. Pollak, head of the violin department of the San Francisco Conservatory of Music, and Harold Bauer, pianist, were photographed during the latter's recent visit to that city.



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## Political Propaganda Brings Budapest Orchestra to London

Two Fine Concerts Under Dohnanyi—Schubert Concerts Galore—Recitals by Celebrities—  
and Others—Giannini's Success at the Opera—A New Carmen.

LONDON.—International politics pervaded the atmosphere when the Budapest Philharmonic Orchestra, with Ernst Dohnanyi at its head, appeared at Queen's Hall a few days ago. International politics, irredentist dreams, treaty revision propaganda and other unholy thoughts buzzed through one's mind while the orchestra, standing, thundered forth a harmonically adulterated version of God Save the King, and followed it up with another more sinuous tune, which one guessed was its Hungarian equivalent, and which left one wondering why the smallest countries require the longest national hymns.

Even orchestras can travel, and art be made to flourish internationally, if territory is at stake; and even the pathetic faith of those Hungarian magnates who, owing to Lord Rothermere's mysterious propaganda, turn their eyes to Britain as the hoped for savior of the fatherland, couldn't dim the music lover's joy at hearing some really fine orchestral playing—the first since the Berlin Philharmonic's visit—again. In any case no Downing Street politician was discovered within three miles of Queen's Hall that night, and the audience concentrated on Mozart, Brahms, Beethoven and Liszt, rather than on Hungarian aspirations.

The orchestra's playing at the two concerts was brilliant. If the ensemble virtuosity is not quite that of the Philadelphia orchestra, or the brass of the plummy richness of the Berlin orchestra, the strings are comparable to the best and the verve and spirit second to none. The Liszt preludes were electrifying, the Brahms C minor and Beethoven Eroica symphonies imposing, and the Rakoczy March, played as an encore at both concerts, simply brought down the house. It would anywhere, played like that. The house, by the way, was crowded each time, and many people were turned away.

Dohnanyi appeared in the triple role of conductor, composer and pianist, sometimes taking on two at once (Mozart G major Concerto), but shone best when confining himself to one. Emil Telmányi played his eclectic but portentous concerto with much éclat and beauty of tone. Bartók's Deux Images, the most modern item, sounded rather out of date.

### CELEBRATING SCHUBERT

Schubertian efforts have been much in evidence of late, and various indeed are the results they have brought forth. By far the best of the recent crop is a series of three all-Schubert chamber music recitals that stand out from the surrounding flood of concerts by virtue of their high artistic merit. They were organized by Adila Fachiri, herself a first class violinist with genuinely musical feeling and a seriousness of purpose rare among musicians of today whose fetish is mostly virtuosity for its own sake.

The choice of programs on the whole deserves a word of praise. The first opened with the A major duo, beautifully played by Fachiri and a young Viennese pianist, Friedrich Wührer, whose temperament is not quite up to his partner's demands, but who is otherwise entirely adequate.

The second part comprised a group of songs, An die Sonne, Fischerweise, Lied eines Schiffers an die Dioskuren, and Schiffer ("Im Winde"), sung by the young American, Harold Dahlquist, whom I have had occasion to mention before. A genuine musician of superior intelligence and possessor of a beautiful, well-trained voice, it is probably only a matter of time before he will achieve international recognition as a lieder singer. The Wanderer Fantasy, brilliantly played by Wührer, followed, and the concert closed with the Introduction and Rondo Brillant, played by Fachiri and Wührer with a rhythmic swing and brilliance that moved the audience to cries of bravo.

The second program comprised the violin sonata (op. 137, No. 2), six songs from Die Schöne Müllerin, the C major duo for four hands (in which the young pianist, Angus Morrison, took part) and—dreadful relapse—the Introduction and Variations on the theme of Trockene Blumen (op. 160). This is one of Schubert's weakest, if not his weakest work, and is a travesty on the song from which it is taken. Written at the request of a friend who wanted it for a particular occasion, it is the ordinary type of virtuoso piece. Moreover, it is intended for flute and piano, not for the violin at all.

The climax of this series will come with the third concert which promises the Konzertstück for violin and piano (posth.); Drei Gesänge des Harfners, piano impromptus and the great C major quintet.

In unfortunate juxtaposition to this series stood the Schubert lieder recital given jointly by John Goss and Megan Foster, for it suffered even more by comparison than it need have done alone. John Goss went out of his way to find unhackneyed songs and chose a group that suffered from similarity of mood. They seemed, moreover, to have had a depressing effect on him and his own gloom emphasized their monotony. But the same excuse did not serve Megan Foster and, delightful as she is in light songs, she was inadequate to this heavy task.

Before leaving the Schubert devotees we must say a good word for Mark Raphael, a young English lieder singer whose all-Schubert recital was a trifle ambitious for him as yet, but whose attainments show signs of catching up with his good intentions.

### THE CELEBRITIES ARRIVE

Londoners need no calendar to mark the end of the American season. When musical birds of passage drifting eastwards begin to displace native talent in the concert halls the

English know that summer is at hand (otherwise it might escape their notice altogether).

John McCormack and Fritz Kreisler, who crowded first the Albert Hall and then the May Fair Hotel, headed the flock. Close behind them came Paul Kochanski, who, though appearing at a more modest hall, was none the less hailed with vociferous delight as one of the world's great violinists.

Myra Hess and Jelly d'Aranyi moved their vernal sonata recital to Queen's Hall this year, for the more intimate and pleasant Wigmore Hall, formerly frequented by them, no longer holds all their admirers. Cecilia Hansen, in a second recital, confirmed the good opinion she had won at the

(Continued on page 8)

## Famous Royal Belgian Band To Tour America

Under Patronage of His Majesty King Albert

The Regiment des Guides and its band, The Royal Belgian Band, were organized in 1830, at the time of the Belgian Independence. The band is composed of eighty carefully selected musicians under the direction of Captain Arthur Prevost, a noted Belgian musician and brother of a member of the Pro Arte String Quartet of Brussels which is well known in America.

The Royal Belgian Band has won a continental reputation in numerous European tours, not only for its inimitable playing of martial music, but also for its remarkably artistic interpretations of the works of the greatest composers. It is unique in its personnel as it includes players of string as well as wind instruments. Its programs contain not only the classic master-pieces, but also special arrangements, made by Captain Prevost, of the works of contemporary composers—Stravinsky, Dukas, Ravel and others.

America has long ago proved its widespread appreciation of the performances of famed military and concert bands. Music lovers of this country will experience a new sensation during the visit of the Royal Belgian Band by reason of its unusual personnel and its resemblance, in a purely musical sense, to the great symphonic groups of the world. For The Royal Belgian Band is more than a "band" in the American sense, inasmuch as it is also what the French call a "Harmonie." This word has no English equivalent and is best expressed as a combination of band and orchestra.

It is said that Stokowski, distinguished conductor of the Philadelphia Orchestra, has long had in mind to develop, in this country, an organization similar to The Royal Belgian Band.

The leader of the band, Captain Arthur Prevost, is recognized as a genius for his mastery in arranging symphonic works for this organization. His repertory exceeds one hundred classical works. Upon Stravinsky's request, Captain Prevost has arranged Petrouchka. At the instigation of Prokofieff, Casella, and other modern composers, he has also arranged their works in a most satisfactory manner. Captain Prevost's arrangements of the most important works of Bach, Cesar Franck's Symphony, Mendelssohn's Organ Sonata, and scores of other

classical works, are equally astounding. As to the popular side of the Band's repertory, it comprises over two hundred works that are an overwhelming success and performed to perfection. Captain Prevost has a collection of sixty-four military marches that are soul-stirring.

The tour of the United States and Canada of this famous Band is scheduled for March and April, 1929, for which

(Continued on page 18)

## Stadium Concerts Open Before Huge Audience

Warm Reception for Van Hoogstraten Who Conducts  
New Philharmonic—Adolph Lewisohn Addresses  
Listeners—Rain Compels Indoor Concert

On Thursday evening, July 5, the annual Stadium concert series opened before an audience of 3,000 persons. At least twice that number were turned away because a rainstorm prevented the program from being given outdoors, and it had to be presented in the limited space of the Great Hall of the City College. Willem Van Hoogstraten officiated as conductor. Later in the season he will be followed by Albert Coates and Bernardino Molinari. The orchestra which officiates at these concerts is the newly merged membership of the former Philharmonic Society and New York Symphony Orchestra.

There is no need at this moment to go into a history of the Stadium concerts, or to emphasize anew their importance in the cultural musical life of the metropolis, particularly its summer life. But one cannot dwell too often on the generosity of the civically stimulative and far seeing ladies and gentlemen who meet the annual deficit of \$40,000 or \$50,000 in such an unselfish spirit. The concerts were inspired originally by Adolph Lewisohn, who donated the Stadium to the College of the City of New York. Mr.

(Continued on page 28)



CAPTAIN ARTHUR PREVOST,  
Director of the Band of the Royal Belgian Guards

## Political Propaganda Brings Budapest Orchestra to London

(Continued from page 7)

first, especially by a superlative performance of Corelli's La Folia.

Two American debuts have left very favorable impressions here. One was that of Dai Buell, whose first appearance was made, semi-publicly, at the new Steinway Hall, where she gave an astounding performance of Liapounow's Lesghinka. This was followed by her recital proper, where her assured virtuosity, her verve and power—extraordinary in a woman—won her instantaneous success. The other was Marian Anderson, young colored contralto. Her extraordinarily beautiful voice won her a hearty welcome and a successful career equal to Roland Hayes, has been predicted for her. Miss Anderson is a pupil of Giuseppe Boghetti, of New York and Philadelphia.

Another singer who was received with open arms was Vladimir Rosing. He had not been heard here for years, and at both his recitals London hastened to show its appreciation of his powerful, dramatic singing. He reversed the usual process of travelling, incidentally, by coming from the continent and taking the next boat back to America.

### MORE AMERICANS

John Heath, American pianist, also arrived from the continent—Paris, to be exact—and gave a joint recital with Ninon Vallin of Opéra Comique fame. She sang in London for the first time on this occasion and with the *beaux restes* of her voice gave such evidence of superior artistry that she held her hearers fascinated throughout a long program.

José Martin belongs in this chapter on Americana, although his career, I understand, started on this side of the water. His recital was also in the nature of a London debut and he had an enthusiastic reception from the public as well as the press, which expressed its appreciation of his pianistic attainments in no stinted degree. At the American Women's Club Cyril Towbin, American violinist, who has been concertizing in England with considerable success, gave an ambitious recital which he carried off with his usual dash and buoyancy.

Eva Gauthier's concert, which was announced for earlier in the spring, but had to be postponed, was awaited with no

ing and their halls full are foregone conclusions whenever they announce a concert; and their last appearance was no exception to the rule. It will interest pianists to learn that Arnold Bax's Poisoned Fountain was so successful that it has to be repeated.

Another English pianist, Harriet Cohen, distinguished herself in the last concert at the Arts Theater Club series. Her playing of a Bach organ prelude and fugue was deeply musical and left nothing to be desired technically, while she did all that could well be done for a rather jejune Haydn sonata.

Tatiana Makushina, singing at the same concert, makes one wonder why she sings so rarely. She is a consummate artist, and the subtlety of her interpretations is as exquisite as it is rare. The Pro-Arte Quartet, up to their usual fine form, played Vittorio Rieti's new F major quartet, an amusing, well-made work that shows great progress over his earlier compositions.

A young Russian pianist that must be mentioned is Vitya Vronsky. Hardly more than a child, she nevertheless tackled a heavy program with astonishing virtuosity and assurance. Her tone is rich and can be powerful without becoming hard. With the right guidance she should become a first class artist.

### A FINE CELLIST

Antoni Sala's name preceded his visit with the promise of great things. Nor were we disappointed when he finally appeared with Robert Casadesu, the popular French pianist. Sala belongs to the select hierarchy of cellists who make their instrument worth listening to for an entire evening. He has everything to recommend him and will undoubtedly carry on the succession of Spanish cellists with credit.

### CHALIAPIN NEARLY WRECKED THE SHOW

Singing, in all forms, is in the ascendancy just now, however, and all kinds of vocal ensembles, from the English Singers, the Oriana Madrigal Society and the Bach Cantata Club to Hiawatha in operatic form, light opera, at the little Court Theater and Covent Garden itself, which is jogging merrily along.

At least, it was jogging along until Chaliapin appeared and, at his very first performance, nearly wrecked the show. The public's interest was finally removed from the opera (Faust) altogether and focussed on the struggle ensuing between the great Russian "prima donna" and Eugene Goossens, at the conductor's desk. We were not an eye witness to this amusing situation, for \$10 a seat seemed too much to pay for a performance than one can hear for half that price at the Metropolitan. But the account of the incident in the Daily Express is worth passing on.

When Chaliapin, as Mephisto, first appeared, according to this critic, he looked most benevolent, a characteristic which spread until it affected Goossens. The performance became "slower and slower, until, finally, in the second scene, Chaliapin, at last roused to a devilish fury, leaned towards the footlights and made a gesture of violent disapproval towards Mr. Goossens. 'Plus vite!' he hissed, but Mr. Goossens refused to hurry. Again Chaliapin brandished his arms at the conductor, and with a look of hatred strode away from the footlights. Everybody gasped. The opera, which had been intolerably dull, had suddenly come to life. That 'devil Chaliapin,' as every operatic conductor in the world calls him, was at last playing Mephisto to the life. Unfortunately Chaliapin had put his finger on the spot when he pointed it at Mr. Goossens. That usually brilliant conductor was in a stately mood, and time had ceased to exist. There was only eternity." Whether the victory will remain with Goossens has yet to be seen.

### GIANNINI'S TRIUMPH

The two outstanding features of the Italian season have been the successes of Dusolina Giannini and Eva Turner. The former had an overwhelming triumph in Aida, which has been reported to the MUSICAL COURIER by cable. It imbued the whole performance with a spirit of festivity and evidently inspired the other artists to their best. Pertile was so heroic a Radames that one was willing to forego the glossy mellifluousness of the usual Italian tenor; Amonastro (Armando Borgioli) was unusually gripping; the rest of the cast so-so.

As Butterfly, Giannini gave a noble and satisfying portrayal, and vocally so full of beauty that it would be hard to choose between her and Rosetta Pampanini who before Giannini came was the favorite in the role. Giannini's singing is now apparently at its finest and that she is made for the stage admits of no doubt after this remarkable test.

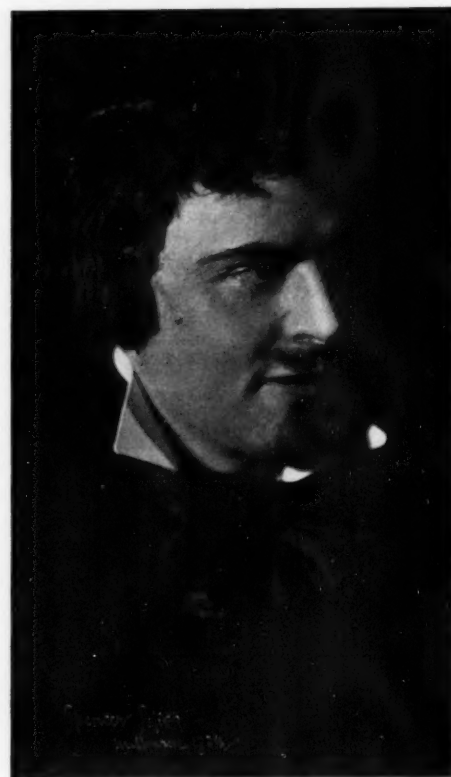
Eva Turner, too, has sung Aida, Turandot, Santuzza, and has proved herself the best dramatic soprano that England has produced for many years. Beauty and power of voice as well as a genuine dramatic instinct assure her a big career, and there are rumors that the next stage of that career is to be Chicago.

### A NEW CARMEN

A pleasant surprise of the season was Jane Bourguignon's Carmen. Hitherto this excellent artist has been relegated

to the usual mezzo character roles which carry much merit but less glory. She has sung Susuki to Pampanini's Butterfly and Martha to Chaliapin's Faust. Now suddenly she essayed Carmen, after the almost disastrous attempt of a French colleague, and startled the press and public into fits of admiration. She gave an unusually apt study of the character and should go far.

Dino Borgioli is another member of the company who is worthy of special mention, not only because he is the pos-



DINO BORGIOLO,  
as Rodolfo in *Bohème*, a rôle which he sang with great success at Covent Garden this season.

essor of a beautiful cantabile but because he acts with more dignity than tenors are wont to do. He is obviously "designated" for Mozart and Rossini, but even as Rodolfo in *Bohème* he gives a sample of uncommonly beautiful and artistic singing. The performance of this opera, so far as the rest of the cast and the mise-en-scène were concerned, was better fitted for the remote provinces than for a royal opera house. If it is not typical of the ordinary non-press performance, the modesty of the London public's desires is to be admired. CÉSAR SAERCHINGER.

### Cleveland's Outdoor Concerts

CLEVELAND, O.—The five week season of outdoor symphony concerts, played by fifty-five members of the Cleveland Orchestra under the direction of Rudolph Ringwall, assistant conductor, began at Edgewater Park, June 26. The ensemble is headed by Joseph Fuchs, concertmaster of the Cleveland Orchestra. Some of the orchestra principals have given up their vacations, or postponed them until after the concert series, to play in the civic concerts, which are sponsored by the City of Cleveland, under the supervision of City Manager William R. Hopkins, and Park Director Samuel Newman.

Concerts will be alternated between Edgewater Park on the west side and Gordon Park on the east side, with the orchestra staying a week at a time at each park. The first concert of the season, which fell unfortunately on a cold night, was attended by more than 3,000 Clevelanders, all of whom were there when the first note sounded and stayed until the closing bar of the final number.

Every Tuesday and Thursday night throughout the season will be devoted to the music of one specific nationality, arranged by foreign-speaking groups. Every Thursday will be "symphony night," and the remainder of the week will be given over to well known classical numbers and operatic selections. Mr. Hopkins will act as honorary chairman of the Civic Summer Concert Committee, and Victor W. Sincere will be acting chairman. The vice-chairman is Adella Prentiss Hughes, manager of the Cleveland Orchestra, and Georgia M. Bowen, publicity representative of the orchestra, is secretary. E. C.



DUSOLINA GIANNINI,  
as Aida, the rôle in which she made her triumphal operatic debut at Covent Garden.

less pleasure for that; because with this singer one is always taken off the beaten track. Her program this time ranged from three little-known arias by Monteverdi to a group of modern French songs, all unfamiliar. But in the modern French group she was at her delightful best, Ernest Bloch's Les Fleurs and Turina's Rima being exquisitely done. Respighi's attempts at gilding the lily by arranging pianistic flourishes as accompaniments were amusingly incongruous.

### ENGLISH PIANISTS

Rae Robertson and Ethel Bartlett, the delightful pair of pianists who are to be heard in New York next fall, have reached the stage when the beauty and artistic merit of their performances is taken for granted and no longer calls for special comment. That their programs will be interest-



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## Karleton Hackett, the Dean of Chicago Music Critics

By Bradford Monroe  
in The Chicagoan  
(Published by permission of The Chicagoan)

THE music critics of this town are journalists by accident. They date back to the barbaric days of Chicago newspapers when managing editors came to a realization that music was the pampered darling of the arts in this vicinity, but didn't know what to do about it. Any acquaintance with the arts in those benighted times was considered beneath the dignity of a trained newspaper man. So in despair the managing editors rushed over to Steinway Hall or Lyon & Healy's and engaged the first musicians they met who claimed they could write, to serve as music critics on the smallest possible salaries.

Most of the members of this early group of tag-you're-it music critics still survive and are in harness. They have learned much since their bewildered apprenticeship, but they are still musicians by profession and journalists by laying-on of hands. Unlike the regular or congenial newspaper men with whom they have this vague association, they love their jobs. The limpet's embrace of the rock, the stranglehold of the anaconda upon the meal-time goat, are no more tenacious and affectionate than a Chicago music critic's clutch on his title. It is rumored that some of them would pay money for the franchise, and the copy that one or two of them turn out reads, to the eye of the cynic, as if they might.

They are the most laborious creatures in this hive of industry. They remind one of Balzac's description in *The Girl With the Golden Eyes*, of the unflagging, fifteen-hour-a-day pursuit of the franc by the typical bourgeois of Paris. They have the patience of Job, the assiduity of ants, and the stamina of C. C. Pyle's cross-continent runners.

They put in nine hours a day teaching music in the conservatories or their own studios. Then after a hasty dinner they trudge Michigan Boulevard, making the rounds of the concert halls. No one knows when they write their critiques or how these articles, which often run to a length that maddens copy-readers, reach their papers, for they are never seen around the offices of the newspapers that employ them. This phase of their lives is a mystery to their closest friends. It has been estimated, however, that they never sleep more than five hours a night.

Apparently they have no nerves. They bathe in music like a sponge in its native element, and they exude printer's ink with the ease and promiscuity of the cuttlefish. With the opera season they come into full bloom, and in dress suited solemnity they attend every repetition of every threadbare work in the traditional repertory. They even refuse to shirk *Il Trovatore*. They are like dreaming priests moving through a mystic ritual, to omit one gesture of which would be sacrilege. But they are singularly incurious about last acts, which they haven't seen for years. No music critic is an authority about the ending of opera plots. For them opera is eternally an unfinished story.

The dean of this group is Karleton Hackett. He has been our First Music Critic since the cable cars ran along Cottage Grove Avenue. For more than a generation he has set the pace and given the pitch for the rest of the profession. He is one of our best known men-along-Michigan Boulevard, and his career represents a solid, impressive achievement. He has that virtue which the passing generation knew and esteemed as "character."

He is vice-president of the American Conservatory of Music, as well as dramatic critic of the Chicago Evening Post. He teaches voice, and his day-by-day program of appointments for students is enough in itself to send him home in the evening weary with well doing. He has been an important figure in the development of musical education in Chicago—and this is one of our leading industries. Musicians respect and admire him, and they are also fond of him. He has been a critic for more than twenty years, in an art where "temperament" works over-time, and has never made an enemy, or hurt a feeling.

His style is gentle and even-tempered, like the man. It always has, moreover, a savor of the Hackettian humor, which is one of the dominant notes of his individuality. It is a mild and philosophic mirth, often developing quaint and whimsical turns of thought. His ironies are never bitter; his jeux d'esprit are never sharp. It is a humor which jogs and ambles, which is often intentionally ponderous, which is always quiet and good-natured. And it always keeps flowing. A man of personal dignity and serious purpose, he gives the impression of viewing life, people and affairs with light cynicism and genial mockery.

In his private life he has always been highly domesticated, a substantial burgher, formerly of Hyde Park and now of the transpontine North Side. But he has been an active club man, too. He was one of the founders of The Cliff Dwellers, and after serving in its councils for years he became its president for two terms, which are looked back upon by his fellow members as halcyon days in the history of that somewhat austere organization. He can always be found there at luncheon, and at the table where he sits there is always good talk, not necessarily about music. During the past year he has been active in organizing the new arts-letters-and-intelligentsia club called The Tavern, and at the housewarming in June in its roofhouse at 333 North Michigan Avenue he will make the inaugural address as president.

His nickname, which is not widely used, is "K. Hatchet." He may have invented it himself, for it agrees with his idiom of humor and he often identifies himself in that manner. His hobby is oratory. His music school duties, his club presidencies and his cultural activities often compel him to stand up on his hind legs and address the public in grand old American fashion; and when he does, the public hears something.

If he had ever taken up public speaking seriously, he would have become a famous spellbinder, for when he plants himself for a speech and lets it roll, in a slow, sonorous manner, he is highly effective. But he follows this American pastime with his tongue in his cheek. He has adopted a style which is a parody of the classic manner of rostrum roars; he is polysyllabic, pontifical and pedantic, and his long sentences curl around each other like stripes on a barber's pole. The effect when he lets these Johnsonian utterances drift through the air, keeping a straight and solemn face all the while, is uniquely humorous.

He is a grandfather, but he looks middle-aged. He combats a tendency toward poundage by exercises in one of the down-town gymnasias for sedentary gentlemen of increasing years. He looks slow on his feet, for years of padding about among the Sunday afternoon concerts have given him a touch of music critic's arches. But when Guy Hardy chalked out a tennis court on the stage of the Auditorium, a few years back, and invited all the critics to bring their rackets, "K. Hatchet" was the man who won the aisle seat championship.

He came out of New England, after pursuing culture at Harvard and music in Italy, in the days when Chicago was thinking about its first World's Fair. He is happily free from the Puritan austerity of other chips of Plymouth Rock who migrated here in that period; but a New England conscience has always been his guide where professional duties were concerned. To illustrate:

He had choice seats to the Army-Navy football game two years ago. Although not a football fanatic he yearned to see that game. His son-in-law (John Holabird) is a West Pointer and a Great War colonel; and "K. Hatchet" had made elaborate plans to watch the Army mule humiliate the Navy goat. But on a day's notice the Chicago Opera Company changed its schedule and marked that Saturday afternoon for the staging of a novelty.

It was an opera of no great importance, and by the time the next issue of Mr. Hackett's paper appeared, it would have been an old story. He could have easily covered that premiere by proxy. But did he? Well, hardly. Torn between desire and duty, he followed his New England conscience. He gave away his football tickets and went to that opera—muttering a little under his mustache, but as faithful to his duty as the hero of *The Pirates of Penzance*.

That little incident revealed the steadfastness of the man. You can count on Karleton Hackett, whether you want to know what's happening in the concert halls or to send a message to Garcia. He has character.

### Brailowsky Acclaimed All Over Europe

Alexander Brailowsky has had a season in Europe that must have gratified even a man so accustomed to success as he is. He played in almost every country in Europe, even in distant Yugoslavia, and his press comments everywhere were uniformly enthusiastic. The writer has before him pages of them, from which it seems impossible to select the best lines because there are so many best lines. They come from Poland, Italy, Hungary, Germany, France, Spain, Yugoslavia, and so on.

The Paris Herald says that a large audience was attracted to the Opera for Brailowsky's recital, and that he achieved a great and real success. The *Dernières Nouvelles* states that his was quite an exceptional performance, and that the overcrowded theater was carried away by his playing. According to the *Paris-Soir* his effect on the public is supreme. . . . "It is of those that are not discussed." And this criticism is from the pen of the famous composer, Louis Aubert. Le Gaulois comments that Brailowsky is one of the most magnificent interpreters of the day, in turn powerful, pathetic, gentle, persuading. Le Courrier Musical calls a Brailowsky recital a musical event.

Thus Paris! And turning to Berlin we find the *Taegliche Rundschau* terming Brailowsky a genius of the pianoforte. The *Allgemeine Musikzeitung* says that concerts of such a high artistic calibre are a very rare occurrence. The *Deutsche Allgemeine Zeitung* refers to Brailowsky as the "powerful conqueror of the Kingdom of Touch." Der Tag (Berlin) speaks of his rendering of the Chopin Fantasy in F minor as "marvellous."

Space forbids that these and similar criticisms from a hundred papers should be quoted at greater length. Nor would any further quotations serve any useful purpose. One critic after another says the same thing in different words. The fact is evident that Brailowsky is in reality a genius of the pianoforte and the world has discovered the fact.

### Master Institute of United Arts Adds to Faculty

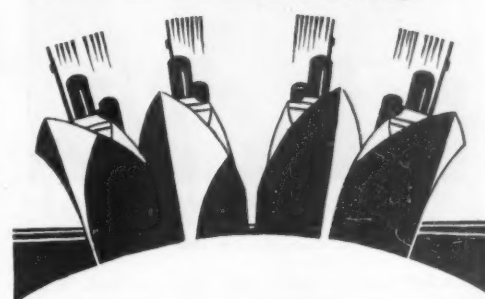
The Master Institute of United Arts announces the addition to its theoretical faculty next season of Theodore Appia, Swiss composer. Mr. Appia will give courses in various branches of theory and solfeggio during the coming season. On the theoretical faculty of the Institute is also the young Dutch composer, Bernard Wagenaar, whose work won for him the publication prize of the Society of American Composers. For several seasons past Mr. Wagenaar has been directing the classes in theory, composition and music appreciation at the Institute.

### A. Buzzi-Pecchia Sails

A. Buzzi-Pecchia sailed last Friday on the SS. Duilio to spend the summer in Italy, but will return to New York the first week in September and resume work at his studios.

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A few of the outstanding attractions are the Wagnerian Festival at Bayreuth, July 19; the Mozart and Wagnerian Festival which opens at Munich on July 26; the Carillon Concerts at Malines and Antwerp during August; the Three Choirs Festival at Hereford, England, in September and the Festival and Tarentella Dance of the Vergine di Piedigrotta in Naples, September 8.



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**Kraft Holding Classes in Akron**

Arthur Kraft, tenor, completed his spring tour by giving a recital at the Oak Park Country Club, entertaining the guests of Mrs. Douglas. The tour consisted chiefly of



ARTHUR KRAFT,  
photographed at the recent Bach Festival at Bethlehem, Pa.,  
where he was soloist in three cantatas.

recital and oratorio performances, doing the Bach St. Matthew Passion at Cleveland, Montclair, Pittsburgh and New York, as well as performances of Bach's works at Town Hall and at the Cathedral of St. John the Divine with the Columbia University Chorus. At the Bethlehem Bach Festival Mr. Kraft was soloist in three cantatas. The criticisms of these works were all favorable; in fact, one critic declared that "Mr. Kraft was 100 per cent. in his work."

The tenor is now spending five weeks at Akron, Ohio, where he has a large vocal class with a number of beautiful voices.

**Martha Baird Plays in Germany**

Martha Baird recently completed a short tour of Southern Germany with an engagement in Wiesbaden, and the following day the critic of the Tageblatt referred to her as a most brilliant pianistic talent. "In Martha Baird," declared that reviewer, "with her vital, magnetic appearance, her simple and unaffected manner, her resolute, concentrated attitude at the piano, we become acquainted with a distinguished musical personality. In her playing, all is sensitive and at the same time intellectual, powerful and deep, and in technic equal to the most brilliant 'bravura.' Schumann's Symphonic Etudes, that great work in which content and spirit,

form and meaning stand in purest relation, Martha Baird played with great draughtsmanship of orchestral character, which is its strongly marked characteristic. In each of these Etude-Variations the pianist created a veritable tone picture, and the closing rondo was played with a virtuosity victorious and bubbling over! Then with much romantic sentiment she played Schubert's A major sonata, op. 120, with its lyrical allegro, contemplative andante, and its playful and charming rondo-finale, and followed it with Schubert's enchanting and lively Valse Nobles.

"Even better was the pianist's recreative talent conditioned in modern works by Debussy, namely his vital Prelude in A minor and the shimmering, splashing Goldfish—and in De Falla's dances which, following in the wake of Debussy, grow out of a real nationalism and are a special Spanish type. With the Fire Dance and the original Three Cornered Hat music Martha Baird reached the climax of her triumph here. She had from all sides a stormily successful reception."

Miss Baird's tour in Germany included an engagement



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with the Berlin Philharmonic Orchestra in Berlin, at which time she played the Mozart D minor concerto.

**Another New Cadman Song**

Charles Wakefield Cadman has just completed what, perhaps, is the strongest message in song that he has yet written. It is called Rivets. The words, written by Edward Lynn, youthful poet, deal with a man on a skyscraper using a riveting machine, and as the building rises assuming architectural proportions of great heights one hears the occasional dropping of rivets, graphically described in the piano accompaniment. Finally reaching the great height of forty-two stories, the man looks still higher to his God, inspired by the flaming message he receives. Mr. Cadman is said to have stated that this is the most typically American work he has written and the strongest, and that in it he works up to the most powerful climax ever written for male voice.

**Barre Hill Sings in Home Town**

Barre Hill was the featured soloist at the annual homecoming at Reading, Mich., on June 22. The recital followed a considerable demonstration at Barre field, a new athletic field recently presented to the city by Mr. Hill's uncle. Needless to say, the entire neighboring community was present at this recital, which was in the nature of a farewell as Mr. Hill will go directly from his Cincinnati Zoo Opera engagement to Paris and London, coaching in Paris under the supervision of Herman Devries, who is interested in having him study with certain opera coaches in Paris for special work.

**Doris Niles Dances for Royalty**

Doris Niles, American dancer, who is now in Paris, recently danced for His Royal Highness, Alfonso the Thirteenth and Victoria Eugenia, Queen of Spain, also the Royal



Photo by Nicholas Muray

DORIS NILES,  
who danced recently for royalty

Family, Primo Rivera and the King of Greece. The occasion was a dinner party given for the royalty in honor of Alfonso by the American Embassy.

Mr. and Mrs. Cornelius Vanderbilt were present and their charming host and hostess Ambassador and Mrs. Ogden Hammond. Needless to say, Miss Niles had splendid success and an invitation to return.

**Levitzi Popular in Provinces**

The London success of Mischa Levitzki, pianist, and the records he has made for "His Master's Voice," are making him popular in the English provinces. For next season he is scheduled to make two appearances in London, will appear with the Liverpool Philharmonic Orchestra, and his recital dates include Eastbourne, Bournemouth and Southampton. In Holland he will play with the Residentie Orchestra and he will return to Antwerp on January 14, to the scene of his boyhood triumph. It was in Antwerp that he made his only appearance as a wunderkind in 1906, when he was eight years old and was en route to America.

**Notes from Perfeld Teachers**

Exponents of the Effa Ellis Perfeld Pedagogy have been doing some interesting work. The pupils of Jennie S. Liebman of Brooklyn made an excellent showing in the music week contests, while Henrietta M. Heath presented some of her students in the third annual recital at the Elmora Country Club on May 24. June 15, Maud Ballard Wood's piano pupils were heard in a recital at her Brooklyn studio, and Alice B. Camper presented her pupils in a public demonstration at the Perfeld School on Madison Avenue on June 26.

# NEW CARMEN TRIUMPHS AT COVENT GARDEN, LONDON

"It was a revelation. I have never seen a better Carmen, and I remember many. . . . It was a triumph as emphatic as it was original."—*Evening Standard*, June 9, 1928.

"Only very long memories could recall a Carmen better than she—or even one as good."—*Richard Capell in Daily Mail*, June 9, 1928.

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# BOURGUIGNON

"Mme. Bourguignon made a notable success. She was vivacious throughout; every gesture was natural and spontaneous, every word was audible."—*Times*, June 9, 1928.

"She is the best Carmen heard and seen here for many years."—*J. A. Forsyth, Daily News*, June 9, 1928.





# HAROLD SAMUEL



Photo by Lasselle

"Easily One of Our Finest Pianists, and Certainly One of the Most Distinguished"

"The Ideal Interpreter"

"Aeolian Hall Has Been Filled Each Day This Week"

"No One Else Plays Bach Quite Like Mr. Samuel"

" . . . Realize How Great His Gifts Are and How Solid Is His Musicianship"

—From Recent English Criticisms

## Excerpts From Press Comments Upon His Bach Week at Aeolian Hall, London, April 30th to May 5th, 1928

### SOUTHWARK RECORDER

Easily one of our finest pianists, and certainly one of the most distinguished. This artist held successive audiences for a series of six recitals in a manner that must command our admiration. Despite the numerous recitals that Mr. Samuel has given of Bach programmes, there still remains an astonishing freshness, vitality and piquancy that cannot but evoke the highest praise.

### JEWISH GUARDIAN

Mr. Harold Samuel gave his Week of Bach Recitals, which have now, fortunately, become an annual institution, with his usual success. Nothing new can be said about the value of his Bach playing.

### MUSICAL STANDARD

Harold Samuel's Bach week found no diminution in the number of devotees who attended it. One listens with keen enjoyment, then leaves the hall murmuring, "So this is Bach"—and it is!

### MORNING POST

This is the sixth year of Mr. Samuel's Bach recitals, which have now become one of the most pleasant features of London life.

### THE DAILY TELEGRAPH

Last night Mr. Harold Samuel began his week of Bach at Aeolian Hall and proved as human and delightful an artist as ever. When Bach is prosaic, so is Mr. Samuel. When he is merry, Mr. Samuel is merry. When he rises to superb heights of inspiration Mr. Samuel follows him.

### THE TIMES

We came away with a renewed admiration for Mr. Samuel's power of holding the interest of his audience through these long programmes.

### ERA

His playing of the French Suite left the happiest impression. Both in the Partita and the Suite we had some exquisitely clear delicate playing. The Chromatic Fantasia was superbly played.

### DAILY MAIL

This delightful player's annual Bach week is one of the season's fixtures that no music-lover would willingly miss. No one else plays Bach quite like Mr. Samuel. It is not only that his style is beautifully neat and balanced, but also that he spreads his own enjoyment in the music, to which he gives a peculiarly human, genial and often humorous tone.

### THE TIMES

The source of the vitality which enables him to put forth so much mental energy and which holds the attention of his audiences in an unrelaxing grip is his rhythm.

### ABERDEEN PRESS AND JOURNAL

Mr. Samuel is attracting large audiences. His performance of the Partita in B Flat Major was characteristic of the pianist's genius, his delicacy being delightful, and such movements as the Courante, Sarabande, and Minuets had a peculiar fascination.

### REFEREE

Mr. Samuel's readings of Bach have revolutionized the treatment of this composer by pianists.

### THE DAILY TELEGRAPH

Only when we ask why Mr. Samuel's readings delight us more than that of others do we realise how great his gifts are and how solid is his musicianship.

### MORNING POST

Apart from the opera the most-interesting feature of the week is Harold Samuel's Bach Week.

### GLASGOW RECORD

On Monday, in London's Aeolian Hall, he starts the sixth of his "Bach Weeks." The Bach enthusiasts show no signs of being exhausted. "Full House" is the rule.

### CATHOLIC NEWS

Mr. Samuel can actually make money out of Bach.

### MUSICAL STANDARD

His fluency is unfailing, his style interesting, his point of view individual.

### OBSERVER

Once more Mr. Samuel has brought a week of Bach pianoforte recitals to a triumphant conclusion. There is little to add to the praise of former years. He is still the same complete master of his subject and of his material.

### STAR

Six Bach pianoforte recitals in one week is a great adventure, and sounds at first sight like tempting Fate, but Mr. Harold Samuel knows his Bach and his public, and so the Aeolian Hall has been filled each day this week. They are a well matched couple, Mr. Bach and Mr. Samuel.

### MORNING POST

His performances were marked by all those qualities which we have come to associate with him, simplicity, fluency, clarity of outline, and fineness of phrasing. The pleasure one takes in Harold Samuel's playing is derived from the immense security which he inspires. "Even Dolmetsch," I thought, "would approve a performance so sensitive and delicate as this."

### OBSERVER

Some of the finest Bach playing that has ever been. Mr. Samuel showed how a fugue should be played. A fine pianist among the finest.

### THE TIMES

The Sarabande in the Partita was a lovely piece of delicate colour.

### THE DAILY TELEGRAPH

The series of Bach recitals given daily in Aeolian Hall last week by Mr. Harold Samuel provided a notable example of most of the qualities which must be possessed by the pianist whom the world will call great.

### TRUTH

Mr. Samuel's week of superb Bach playing again gave great pleasure to crowded audiences at the Aeolian Hall.

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# BACH REDIVIVUS IN WINTERTUR

By ETHEL HUGLI-CAMP

THE small Swiss town of Wintertur is a striking example of the fact that big business interests need not paralyze artistic appreciation. A group of financially strong lovers of art have made of Wintertur a center of culture which would be difficult to parallel in Europe. The Art Gallery contains collections that are the envy of all the best known European museums, and deserves a chapter to itself. As for music, Wintertur can point to an honorable list of achievements in the past, and to these it has added fresh laurels in the recent production of Bach's *Kunst der Fuga*, the last composition of the great master.<sup>1</sup>

*Die Kunst der Fuga* (The Art of the Fugue) has lain neglected for 177 years. It was always considered by Bach experts as being a collection of examples, treated pedagogically, of fugue development, possessing no special value except for the student, and impossible of execution. It remained for a twenty-one year old lover of Bach, a Swiss named Wolfgang Graeser, by profession a mathematician, to take the scattered manuscript, eliminate the gross mistakes appearing here and there in the plates that the dead master had never been able to correct<sup>2</sup> and thus discover the key to the prodigious schematic and symmetrical connection between the various parts, subsequently connoting and publishing the whole. The result has been to raise a veritable storm of protest from the true Bach fanatic. Threats of such violence followed the announcement of the first production in Leipzig that the performance was postponed until June 26, 1927, when, under the direction of Prof. Karl Straube, it made its triumphal entry into the world of music. Four more German cities heard and fell under the spell of this inspired esoteric work; then came its first performance in Switzerland, made possible by the group above referred to through the medium of the Wintertur Musik Collegium.

Johann Sebastian Bach's *Kunst der Fuga* consists of nineteen fugues built on a single theme and its variants. Treated as plain, inverted and "mirrored," the orchestration (by Graeser) adds the coloring necessary to the understanding of the work by those who appreciate it but have not penetrated into the hidden depths of its transcendental meaning. In the *Bach Year Book*, 1927, published by Breitkopf & Härtel, Leipzig, Graeser himself says of it: "Bach represented the end of the certain style period in music which we call 'Baroque.' More clearly expressed, Bach was the symbol of the great struggle of the two principles of our music, the harmonic-vertical-new, with the lineal-horizontal-old. . . . In the course of Bach's long career he cleared his art of all sediment, all mistiness, all heaviness, all concessions to exterior form, and arrived thus at such a high degree of esoteric abstraction that this final document, *The Art of the Fugue*, in ruthless perfection, inspires one almost with fear at its grandiose dimensions. Every unnecessary element is stripped away and only the necessary, the extract, remains.

. . . The Art of the Fugue belongs to no epoch—can be classified under no style."

As heard by the writer in Wintertur, under the direction of Herrmann Scherchen, the orchestra, placed in the Rococo organ loft of the restored medieval Stadt Kirche there, consisted of organ, cembalo, violins, trumpets, flutes, oboes and bassoons. The afternoon concert included the first eleven fugues; the evening concert, the last eight with the addition of the choral dictated by the blind, dying master to his son-in-law a few days before his death. In the last Fugue the composer introduces the theme B-A-C-H. A few bars further on the music dies away, breathing softly an unfinished chord, for at this point Death gently took the pen out of the master's fingers and closed the book.<sup>3</sup> His son, Phillip Emanuel Bach, notes on the original manuscript, "While writing this Fugue where the name B-A-C-H is introduced in counterpoint, the composer passed away." Nothing could be more impressive than the silence following the ending of this unfinished chord. "The XIX Fugue," writes Graeser, "breaks off at the 239th bar, at the place where Bach had brought his name in for the first time with the two preceding themes, a sort of an autograph signature of the whole work, and a peculiar freak of fate." No one breathes for a few seconds after this chord has "trembled away into silence" and the moment seems as full of dramatic meaning as if Bach himself had, in fact, just laid down his pen at the behest of the great Consoler.

Graeser's success in making accessible to modern musicians this last work of the famous composer cannot be too highly stressed. Even the most fervent Bach students have now accepted Graeser's labor of resurrection in the same spirit of reverence in which the young musician-mathematician has worked it out and given it to the world.

1. Not the last work. The last was a choral, *Vor deinen Thron tret' ich hiermit*, mentioned farther on in this article, which was included in some early editions of *The Art of Fugue*, but later omitted as having, obviously, no connection with it or relation to it. (Dr. J. Fred Wolfe gave the first complete American performance, so far as is known, of Bach's *Art of Fugue*, in Packer Memorial Church at Bethlehem, Pa., on April 15, 1928.—The Editor.)

2. According to Spitta, some of the fugues—counterpoints, Bach called them; there are fourteen fugues, four canons and two fugues for two pianos—were engraved before Bach's death and corrected by himself. It is supposed that he failed to complete his work because of increasing blindness but the writing of the autograph, which is in the Berlin Library, is very clear and not like the writing of a man half blind.

3. See above notes.

## Virginia Warren's Paris Debut

Virginia Warren, who made her first appearance on any concert platform at the Chopin Hall of the Pleyel Building in Paris on June 9, is a young American soprano from Winchester, Mass., where she began her musical studies not very

many years ago. Her serious work as a music student began in Boston, and two years later she removed with her parents to Washington, where she had two more years of voice training, while continuing her school studies.

Early in 1927, on the advice of friends who saw the possibilities of Miss Warren's voice, she went to Paris, France, and gave her time exclusively to the cultivation of her voice. Elizabeth Campbell, her teacher during the past year, is confident that Virginia Warren will win a high position in the musical world as a singer, for, in addition



VIRGINIA WARREN,  
a young American soprano who made her first appearance in public at her recital in Chopin Hall, Paris, June 9.

to a musical voice of considerable power, she has the charm of personality which makes friends as soon as the singer appears on the stage. This was proved at the recital in the Chopin Hall, when the audience which filled every available part of the hall applauded her on every occasion and compelled her to return to the stage time and again and sing extra numbers.

She began with Bach, Caccini and Handel; and continued with Ravel, Schulte, Duparc and Huë. Her third language was German, with songs by Wolf, Schubert and Schumann. And the recital ended with songs in English by Wintter Watts (*Wings of the Night*), Frank La Forge (*To a Messenger*), Campbell-Tipton (*Spirit Flower*), and Harriet Ware, whose *Waltz Song* was tumultuously applauded.

The Paris edition of the New York Herald said, among other things, that "she possesses a pretty voice of natural timbre . . . she has charm and intelligence. . . her diction is clear. . . She lent charm to the Noyer of Schumann and above all to the Truite (Schubert), and sang in most intelligent style *L' Ane Blanc* by Huë, which had to be repeated; her English group brought her decided success."

A very pleasing extra number which she added after long continued applause was Reynaldo Hahn's *Si mes Vers Avoient des Ailes*, which she sang with harp accompaniment.

Virginia Warren is preparing herself for a career on the concert and recital platform. At present she has no intention of going on the operatic stage. She will spend the months of August, September and October in New England, before returning to her studies in Paris late in autumn. She has very decided views on the value of health and general culture to a singer, and thinks that the mere possession of a good voice without musical intelligence and artistic taste is not sufficient now for a successful career as a singer. The voice becomes interesting and attractive to the audience only when the personality and musical culture and mentality behind the voice are interesting and attractive.

## Madge Daniell Pupils Busy

Harold Hennessey, tenor, was soloist for the Catholic Daughters of America grand ball and entertainment held at the 102nd Engineers Armory on June 20, and he also broadcasts weekly from Gimbel Brothers' radio station, WGBS.

Annie Pritchard was soloist for the Press Club banquet on June 23 and is a weekly broadcaster from WPAP, besides appearing in the Greenwich Village Follies at the Winter Garden, where she is one of the featured principals. Walter Turnbull baritone, was soloist for the Daughter of Jairus, singing the cantata by J. Stainer, June 24, at the Union Reformed Church, High Bridge. Mildred Post, soprano, was soloist for Lamonte Corliss and Company concert given at Lindenhurst, L. I., on June 21, and Frieda Moss, soprano, sang for the Masonic entertainment and election of officers. All are artists of the Madge Daniell Studios.

## Sessions Plays in Honolulu

Archibald Sessions gave an organ recital on the Joseph Platt Cooke Memorial organ in the Central Union Church on June 1. He played a varied and interesting program, and was cordially received by an audience of more than four hundred.

The Honolulu Star Bulletin says that Mr. Sessions has true musical feeling, used a well balanced registration and played with a general artistry which delighted his hearers. The same paper also states that Mr. Sessions' splendid mastery of the organ was especially evident in the Guilmant symphony.

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**KATHRYNE ROSS**—American dramatic soprano at Naples, Palermo, Catanzaro, Cosenza, Aida and Cavalleria recently with Philadelphia Opera Co. at Philadelphia and Wilmington.

**LOUISE DE CARRÉ**—French lyric soprano at Florence, Venice, Naples, Spezia, Cosenza.

**STUART GRACEY**—American Baritone at Naples and Catanzaro, numerous festivals and concerts in America.

**CHRISTINE LOOS**—American dramatic soprano at Catanzaro and Trapani.

**GIUGLIANO ROMAGNOLI**—Italian tenor at Rome, Messina, Palermo.

**GIUSEPPE TRENTA**—Italian baritone at Parma, Bologna and tour of Spain.

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## Millie Ryan Advocates Opera In English

One of the most ardent advocates of opera in English is Millie Ryan, New York vocal teacher, who would like to be one of a 100 women to donate a thousand dollars each, or one of 500 to give five hundred dollars each, towards the project. She states further that she feels certain that if such an amount could be raised, some wealthy men and women patrons of art and music would then make a handsome donation.

As a means of bringing about opera in English, Mrs. Ryan suggests a season of grand opera in English in all the larger cities, to be given by local talent every year. Each opera could be presented five nights a week, while on the sixth the company might move on to the next largest city, within the shortest distance. Prices for performances should be lower than the regular opera ticket and a section be set aside free for vocal students.

"Grand opera in English," says Mrs. Ryan, "can never become popular until there are better translations and singers can sing English intelligibly. The English translations have been more of an obstacle than the singing. This condition is easily remedied by the offering of a cash prize for the best translations of each opera so as to make it singable and understandable. Each city could offer a prize and all those living within the State eligible as contestants, decisions and awards being made from the headquarters in New York City.

"A season of opera in English now and then in several of the larger cities is not enough to start the ball rolling. Neither is the building of a conservatory or grand opera house in New York the solution. Opera in English must be brought about by the cooperation of every State in the Union.

"For years the impression has been that one can not succeed in grand opera unless first going abroad for study. This idea gained ground principally because the average opera singer was a foreigner. However, the many singers returning recently from abroad and not finding better positions available than they could have secured before going, are realizing that the successful singers are those who study and gain recognition at home before going abroad,—at least they will find no difficulty in securing positions on their return."

According to Mrs. Ryan, everyone equipped with operatic talent has not always the wherewithal to come to New York. "In giving opera in the different cities by local talent a greater number of students will be afforded an opportunity. In almost every city there is some chorus or opera study club. When the young singers realize that opportunity is actually at hand the membership is certain to be doubled and interest will be aroused with there being more grand opera in English enthusiasts.

"America has excellent teachers in all its cities who will encourage the qualified student to include opera in English in his or her repertory and very soon we will have entire casts ready in all the cities for our grand opera production. The interest aroused will be far reaching. Grand opera companies on tour which have heretofore complained of short seasons and singing to empty chairs will be able to extend their routes and be greeted by Standing Room Only signs.

"There are hundreds of retired singers and musicians in this country who will be glad to put their shoulders to the wheel for the love of their art, blazing the trail with their great experience and helping to make opera in English a reality."

### Betty Tillotson Announcements

Emily Roosevelt, dramatic soprano, went to Philadelphia on June 17 to meet the officers of the Civic Opera Company, and to be presented to the chorus. Miss Roosevelt will sing the role of Aida on the opening night.

Betty Tillotson is spending her week-ends at Lake Amenia in the Berkshires, where she is engaging artists for a summer series. Miss Tillotson controls at the present time the booking of three series—Lake Amenia, the Edith Snow series in Worcester, and the Betty Tillotson American Artists series.

Isabelle Burnada, Canadian contralto, who recently visited with Betty Tillotson, has been engaged for recitals in New York, Boston, Worcester, Mass., Lake Amenia, N. Y., and in Canada at Saskatoon, Calgary, Vancouver and Victoria, B. C.

### First Edwin Hughes Master Class Recital

The first of a series of five recitals by students in the twelfth annual summer master class of Edwin Hughes was given in the spacious hall in the Hughes residence in New York City on the evening of July 5. The program was divided by Miss Lois Spencer and Clay Coss, the former of Chattanooga, Tenn., the latter of Wichita, Kans., Mr. Hughes supplying the orchestral parts of the concerted numbers on a second piano. The concert was attended by an audience which overflowed from the hall to the corridors and stairs.

Miss Spencer, an experienced, though young performer, was heard in the D minor concerto of Rubinstein, Prelude, Op. 32, No. 10, by Rachmaninoff, Danse, Debussy and Liszt's Polonaise in E major. In matters of mere technique the young lady has long passed out of the pupil stage; her mechanism is distinguished by assurance, certainty and considerable brilliance, which last quality was particularly in evidence in the Liszt piece and in the first and last movements of the concerto. Warmth of tone and abundance of temperament, softened by feminine charm, complete an enviable pianistic equipment and evince an exceptional talent. The encores included a charming dialogue of voices, entitled The Larks, by Roy Lamont Smith, of Chattanooga, Miss Spencer's former teacher, who three years ago placed her under the eminent guidance of Edwin Hughes, after she had made successful concert appearances in the South.

Clay Coss, a youth in years but a man in accomplishment, opened the concert with a dignified and stylish performance of Beethoven's C minor concerto, after which he was heard in a Chopin Ballade, op. 47, Minstrels by Debussy

and Eduard Schütt's difficult and brilliant paraphrase on Strauss' Artists Life Waltz. Mr. Coss, who last year concertized with success in Kansas, Florida and California, also showed that he is deserving of the title of master-pupil, if such a paradoxical term may be used. Technical fluency and accuracy are the groundwork upon which a genuine musical taste and real interpretative gifts securely rest. Like his recital partner he was much applauded and had to add encores to the printed list.

After the conclusion of the student recitals, namely on August 8, in the evening, Mr. Hughes and Mrs. Jewel Bethany Hughes, who is associate teacher to her husband, will give a two-piano recital, the program of which will include among other things a double concerto by Bach (C major) and the Sonata, Op. 34, of Brahms.

### DeWald-Kuhnle Has Large Class in Harrisburg

Laura De Wald-Kuhnle, teacher of voice and expression in the Dunmire School of Music, Harrisburg, Pa., reports a large enrollment for her summer class there during June and July. Mrs. Kuhnle has introduced into the school a new feature in the form of a Kiddies' Play Shop, and she states it is with great zest that the children are adapting themselves to their dramatic work. This is Mrs. Kuhnle's first year at the Dunmire School, and that it has been successful is evident from the fact that the voice and expression students are enthusiastic over their progress. The appreciative comments on recitals throughout the season also indicate that the department is a welcome addition to the school.

The eighteenth annual commencement of the Dunmire School, of which H. S. Dunmire is the founder as well as director, was held at Fahnestock Hall on June 18 and a diversified program given. Twenty-eight certificates of promotion were awarded in the preparatory school; four teachers' certificates were presented in the advanced school, and a diploma was given to David Franklin Shoop.

Pupils of the dramatic department who have won first prizes were Loma Ely of Class B, in oratorical contest of Cumberland County, and Elizabeth Atticks, in oratorical contest of Highspire High School.

### Katherine Bellamann Pupil Heard

Katherine Bellamann recently presented Mary Benn, lyric soprano, in a recital at her studio in the Rodin Building. Miss Benn has a voice of unusual range and flexibility.

She sang with style and brought to her songs an exceptional musical understanding. She has an agreeable personality. Diction, style, excellent placement and artistic finish were in the manner characteristic of Katherine Bellamann's authoritative teaching.

Miss Benn goes to the head of the vocal department of Elon College, N. C. Many of the Bellamann pupils occupy teaching positions, and the summer classes at this studio register a number of teachers who take advantage of the opportunity to work with a teacher whose long experience especially fits her for the training of teachers.

Miss Benn's program included songs by Schubert, Franz and Brahms, the Jewel Song from Faust, the Alabieff-Liebling Nightingale, and English songs by Manning, Taylor, Glen and Salter.

### Mme. Liszniewska Scores at Washington State Convention

At the thirteenth annual State Convention of the Washington Music Teachers' Association held in Yakima, Wash., from June 19 to 22, Marguerite Melville Liszniewska, who



MARGUERITE MELVILLE LISZNIEWSKA,  
soloist at the Yakima Convention.

was engaged for a recital and master classes, covered many points in the realm of piano playing, from hand position, scale-playing and the principles of weight and relaxation, to embellishments of the different classic and romantic periods.

Perhaps the most illuminating thing she said was the necessity of awakening the pupils' mind by training them to think consciously, so saving nerves and time wasted by the usual drudgery of thoughtless practice, and always with the end in view of developing the soul-life or spirit through the music. Many of the most prominent teachers from all parts of the State were enrolled for these lectures, and all were enthusiastic over the fresh inspiration they had received.

Mme. Liszniewska's recital was a very comprehensive one, ranging from Mozart and Schumann to Debussy and Rachmaninoff, with a dash of ultra-modernism in between.

According to Hannah Hinsdale of the Spokesman Review, Spokane, "The piano playing of Mme. Liszniewska is a combination of emotion and scholarship. You have as a foundation of your admiration the knowledge of the years and hours of grim work behind her present facility. Her technic is so much a part of her that it is forgotten. So far behind her are the mastered mechanisms of her art that she seems a witch at the keyboard bowed with the fervor of her incantations and filled with magic. Her mastery and subtlety are perfectly fused in her Debussy interpretations. She gives the impression of playing him not with human fingers, but with an enchanted brush. She paints the tones on the keys by an eerie stroking of the notes, bringing to her audience the soft, the impalpable mist-like music, every brilliance befogged with fantasy, every action tinted with dream."

Mme. Liszniewska is now in San Francisco holding her fourth consecutive summer master class from July 9 to August 10 at the Sorsos Club.



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### INTERPRETING MUSIC FOR TWO PIANOS AND ONE PIANO FOUR HANDS

#### LONDON

The art of playing two-piano duets has in recent years found several able exponents, but **none are better and few are as good** as Miss Ethel Bartlett and Mr. Rae Robertson. They achieve a complete ensemble without losing their own individualities.—*The Times*.

Their ensemble came **as near perfection as would seem humanly possible**; yet the results had the appearance of being achieved without a suspicion of laboured effort.—*Daily Telegraph*.

We rarely hear such faultless piano-playing as that of Ethel Bartlett and Rae Robertson at their two-piano recital. When great power was called for they could give it without any admixture of noise. They had found some very interesting music.—*Observer*.

#### MANCHESTER

Ethel Bartlett and Rae Robertson **delighted the audience**. The great feature of their playing was the variety of colour imparted to the music. Always it was set in a definite poetic atmosphere, which was constantly and beautifully varied with every changing mood or structure of the music. The recital demonstrated that there may be something more of art in the combination of two pianos than is usually achieved.—*Manchester Guardian*.

#### THE HAGUE

I have never heard so superlative a psychic unity,—even the inevitable slight differences in their playing seem only to add vitality to their spontaneous and vivid musicality. Both in musical conception and in technique this is playing of the highest order. I hope this extraordinary pair will soon return and let us hear them with orchestra in Concertos of Mozart and Bach.—*Het Vaderland*.

An exceptional similarity of feelings and temperament,—a fusion of musical intentions, and a **technical perfection** in the expression of them **which came near to the ideal**.—*Residentieode*.

#### BERLIN

They play together with the greatest mutual sympathy. Their ensemble has **all the charm of chamber music** in its unity of expression and tone colouring. A solid technical foundation and sincere musical feeling aided them to a great success.—*Germania*.

Very natural yet at the same time cultured **music-making full of soul and temperament**. Especially in the Mozart Sonata they displayed so much understanding and charm that one listened with the greatest enjoyment.—*Deutsche Allgemeine Zeitung*.

A **technical and musical consonance** such as is rarely experienced.—*Berliner Tageblatt*.

#### AMSTERDAM

The appearance of Ethel Bartlett and Rae Robertson was **the surprise of the season**. Their playing displays a perfect technique, supreme mastery over a rich gamut of tone-colour, thorough musicianship, and an extraordinary homogeneity of ensemble, conscientiously studied and yet spontaneous. **The evening was a continuous delight**, and we hope to see this unique pair frequently in Holland in the future.—*Handelsblad*.

The first surprise of the season. After a reserved greeting the mood of the audience suddenly changed to warmest enthusiasm. Ethel Bartlett and Rae Robertson are pianists with a splendid technique and an extraordinary balance in ensemble-playing. Their playing of the Brahms Haydn-Variations one might call perfect; a more brilliant and impressive rendering could not be imagined. **The impression they created will remain in our memories until we have the good fortune to welcome these preëminent instrumentalists again**.—*Telegraaf*.

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## Remarkable Performances at Ravinia Make Up by Their Brilliance for Nightly Downpour of Rain

Public's Bravos Match Thunder—Principals Electrify Audience and Add to Surcharged  
Atmosphere—Glorious Week for Ravinia.

RAVINIA.—The month of June was attended by the usual nightly thunderstorms and downpours of rain, which might have been a detriment to Ravinia if the performances had not been far above the average and even many percent better than Ravinia's own standard. The principals, the orchestra, the chorus and the conductors realized that only real opera-goers would come on such nights, and to reward them they outdid themselves.

In the many years that we have been reporting for this paper we cannot recollect such a rendition of the Nile Scene in Verdi's Aida as that offered the packed house on Saturday night. Elisabeth Rethberg rode again to fame in the title role.

Mme. Rethberg is not a shouter, but a singer whose every tone caresses the ear; one who always sings true to pitch, who does not cheapen herself by playing up to the audience, but gives herself entirely to the character she personifies. Thus, her Aida is the true daughter of Amonasro and the true beloved of Rhamesses. Rethberg's own personality is completely eclipsed by that of her Aida. Her performance was complete and her success tremendous.

In glorious fettle, Martinelli was a match for Rethberg. That he was acclaimed after the O Celeste Aida is mentioned here only as a matter of record, as throughout the evening he won the bravos of a delighted audience. It might be mentioned, too, that Martinelli wore new costumes, and, as a matter of fact, all the other principals of the cast as well.

Danise was the Amonasro. Our elders tell us how great Maurel was in the part, but personally, we doubt that the late creator of Falstaff and of Iago could approach Danise as Amonasro. We never knew that there was so much in the part and that it could be sung instead of shouted as some compatriots of Mr. Danise have made us believe in the past. He sang the role as Verdi wished, with so many modulations, such coloring of tone that every thought that registered in the savage Amonasro was revealed not only in his action, but in the voice. When the season at Ravinia comes to a close, we will recollect the Amonasro of Danise—a monumental work in operatic annals.

Ina Bourskaya looked fetching in her new tight garments and made a beautiful princess. The smaller roles were well handled, the chorus sang with vigor, the orchestra played with precision and a great deal of the success of that extraordinary performance goes to the credit of Gennaro Papi.

MADAME BUTTERFLY, JULY 1.

Butterfly is, no doubt, an opera dear to Florence Easton. She swept all before her and really made the performance her own. Miss Easton has been heard often by this reporter in the title role of the Puccini masterpiece, but never before to such advantage. Friends and others may ask us if we have different ears when we go to Ravinia. No, the very same ones, but the singers seem to have different voices out there. They seem to fit better into their roles, to give more of themselves, and this may be due to the close contact between stage and auditorium. Being so closely joined, the audience and the artists pull for each other. A sort of magnetic wave floats through the pavilion and reaches the

stage with such force that it would be a poor singer who would not benefit by its many atoms of multiplied strength. Be our definition obscure or clear is of little matter. The fact is that Easton sang and acted the part so well as to accelerate the pulse.

Excellent was Edward Johnson as Pinkerton. Here is a man who wears with distinction the uniform of an American naval officer, and one who sings the Puccini music with telling accent, exact enunciation and impeccable phrasing.

The role of Suzuki was entrusted, as it has been for many seasons at Ravinia, to that sterling artist, Bourskaya, who in character roles is inimitable. Basiola made a great deal of the role of the Consul, and in a small role Jose Mojica rose to stardom.

Papi conducted with force and precision, bringing out all the beauties contained in the score and sharing with the principals in the first honors of the evening.

MASKED BALL, JULY 2.

It is pleasant again to report that performance after performance at Ravinia is a sort of enchantment for those who really appreciate grand opera. Take the performance of the Masked Ball; there was not a single flaw to mar its perfection. To place the cart before the horse, let us take the orchestra and its conductor, Gennaro Papi. What a glorious instrument and what a fine conductor! The Chicago Symphony Orchestra plays opera as well as symphonies. Then take the chorus. How well that body of men and women perform nightly at Ravinia! They enjoy themselves. They are not merely puppets who shout the music, but they articulate the words so that they can be understood. They don't gesticulate as though wound up by a piece of string, but each acts independently, while they sing with perfect ensemble and well balanced tone.

Only to shorten this review mention of the meritorious work of the artists entrusted with the minor roles is omitted. They are, nevertheless, joined in the praise that is the theme of this article.

The five principal roles were entrusted to Rethberg, Martinelli, Macbeth, Claussen and Danise. Each one deserves more than one paragraph, but what is said about one can well be applied to the others, as they work with an ensemble seldom to be found on any operatic stage. The performance of the Masked Ball may be regarded as a gala night at Ravinia, and those who were unfortunate in being unable to secure tickets for the first performance this season, would do well to get a reservation by the time these lines come to their notice. Otherwise, they will be disappointed, as many of the first-nighters will again be there when the Masked Ball is repeated.

LOUISE, JULY 3.

Louise was repeated with the same cast heard previously.

ANDREA CHENIER, JULY 4.

Giordano's Andrea Chenier is the kind of opera well suited for a fourth of July celebration since its plot is built around another revolution—that of the French against royalty and nobility. Giordano's music is also the kind that well commemorates a day which in America is given over to noise; and the alarm on the stage, aided by an outside storm, was a fitting tribute to our Independence Day.

They do Andrea Chenier especially well at Ravinia. Martinelli in the title role repeated his success of former seasons and was applauded to the echo after his big aria in the first act, and as a matter of record, throughout.

Florence Easton made a pretty and vivacious as well as dramatic Maddalena, and her singing was the best reason for producing this opera again this season.

In roles such as Gerard, Giuseppe Danise is found at his very best. The role fits him and he finds in it ample opportunity to display his beautiful voice and his histrionic ability.

All the minor roles were competently handled, especially the Bersi of Gladys Swarthout and the Incredible of Jose Mojica. The chorus shouted with revolutionary voices and the female element of that fine body of singers made a palpable hit in the Pastorale, even though in the matter of pitch they differed somewhat with the orchestra.

### Goldman Band Presents Special Programs

For the fourth week of the Goldman Band free concerts, given on the Mall in Central Park and on New York University campus, through the generosity of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, each program was devoted to a special type of music. On Monday evening, July 2, an entire Italian program was offered, consisting principally of operatic selections and devoted to such composers as Mancinelli, Rossini, Mascagni, Leoncavallo, Verdi, Giordano, Ponchielli, Boccherini and Donizetti. Lotta Madden, soprano, was soloist in an aria from Ponchielli's La Gioconda.

Beethoven was featured on the program Tuesday evening, when his Egmont overture, the andante and finale from his Fifth Symphony, and Country Dance were given. Other numbers were by Strauss, Suppe, Scharwenka, Goldman and de Koven, and the soloist was Del Staigers, cornetist, who played the Italian Fantasia from Napoli, by Bellstedt.

Independence Day was celebrated with a special program devoted to American composers, opening with The Thunderer march by Sousa, and continuing with such numbers as Woodland Sketches by MacDowell, the Herod overture by Hadley, excerpts from The Fortune Teller by Herbert and from Robin Hood by de Koven; The Chimes of Liberty march by Goldman, and A Southern Rhapsody by Hosmer. Lotta Madden again appeared as soloist, singing Where Heaven Is, by O'Hara, and A Birthday, by Woodman.

The concert on Thursday evening was cancelled because of the rain. On July 6, the Beethoven program was repeated. On Saturday evening the program was devoted to grand opera, with selections from the Queen of Sheba (Gounod), Rienzi (Wagner), Thais (Massenet), La Gioconda (Ponchielli), La Traviata (Verdi) and Carmen (Bizet), and Lotta Madden sang an aria from Tannhauser.

### Juilliard Foundation Publishes Scores by American Composers

The Juilliard Foundation has selected for publication a suite for orchestra, Horizons, by Arthur Shepherd, and will cooperate with the Schubert Centennial Committee for the United States in publishing The Enchanted Isle by Louis Gruenberg. These will be the first compositions to be published by the Juilliard Foundation under a plan to publish annually one or more orchestral scores by American composers. A committee, consisting of Rubin Goldmark, Albert Stoessel and Philip Greeley Clapp, chairman, has read the scores submitted to the Foundation this year by about twenty-five American composers. In selecting for publication the compositions of Messrs. Shepherd and Gruenberg, the committee desires to state that this selection in no sense implies the rejection of many other excellent compositions submitted and regrets that the scope of the undertaking does not permit the publication of more works.

The Society for the Publication of American Music and the Eastman Foundation are already engaged in the publication of American scores. It is hoped that the Juilliard publications will prove an added resource in placing meritorious native compositions before the public in a permanent form.

### Artists on Vacation

Sascha Jacobsen, with his Musical Art Quartet, is in Baltimore playing chamber music and preparing programs for next season. Stefan Sopkin is teaching a summer class in Ithaca. Evsei Belousoff is dividing his time between the Atlantic and Pacific coasts. Horace Britt is at Woodstock, N. Y., teaching and preparing for his appearances in America and Spain. Madeleine Monnier is in Paris. Marcel Grandjany is holding his harp classes at the Fontainebleau School of Music in France. The Stringwood Ensemble is preparing novelties for next season. The Letz Quartet members are engaged in their individual teaching activities. Adolph Bolm is in Chicago preparing novelties for his tour next season. Basile Kibalcich, with his Russian Symphonic Choir is at Stony Point, rehearsing, fishing and drinking tea.

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## Boston Season Closes with Last of "Pop" Concerts

Summer Interregnum Now at Hand—Plans of Handel and Haydn Society—Sousa to Come in August—Later Gigli and Heifetz—Lefèvre Carillon Recitals.

BOSTON.—The season has come when your correspondent, together with the adoring public, must choose between radio and the movies. Musically, Boston has closed shop. Jordan and Symphony Halls are marking time. There is no suggestion of music except an occasional grand advertisement of John Philip Sousa. Mr. Sousa will perform here sometime in August, constituting an oasis in the summer desert. Even those men whose interests tend toward the administrative rather than the artistic in music, have left for cooler parts. Under the circumstances we may be pardoned for counting next year's chickens. A careful examination of those local impresarios who remain in Boston reveals a suggestion or two of future programs. Especially enticing are the plans of the Handel and Haydn Society: the Society proposes to present the Bach St. Matthew Passion which was recently performed with notable success in New York. Mr. J. C. Brodhead, vice-president of the Society, confesses that the last Boston presentation of the Passion, some twenty years ago, fell far short of triumph, but he feels optimistic with respect to the proposed revival. He adds that no artists have yet been engaged. As usual, the Society will give Handel's Messiah.

We look forward with great interest to the recital of Beniamino Gigli. In view of the opinion held by many authoritative critics, that Mr. Gigli is the foremost living tenor, it is a pity that Bostonians have not seen more of him. Perhaps he will be more generous with us in the future.

Another artist who will be royally welcomed is Jascha Heifetz. Mr. Heifetz will probably appear in Boston twice during the season 1928-29. His technical perfection and his unaffected style make him a violinist who is particularly acceptable to the puristic taste that prevails here in matters artistic and literary.

### "POPS" CLOSE

The series of "Pop" symphony concerts, one of Boston's most elegant institutions, ended last Saturday. The delicious sandwiches, and the beer and pretzels, and Mr. Casella, and Rimsky-Korsakoff's bumble-bee imitation (played every-evening as an encore)—all have gone to a better land I know. We shall miss in particular the petulant baton tapping by which Mr. Casella always hushed his babbling public. We shall also regret the passing of the rhapsody Italia, a particularly bombastic arrangement of native Italian songs, and a special favorite of the audiences. But "Pops" will come back; and so, undoubtedly, will Mr. Casella, who has done so much to raise the standard of the concerts. In the meantime we shall hear the William Tell overture just as seldom as our duties permit.

### CARILLON RECITALS

On Sunday, July 1, Kamiel Lefèvre gave the first of a series of carillon recitals. M. Lefèvre is a pupil of the famous Denyn, and does no small credit to his master; he may be heard regularly on the Rockefeller carillon (Park Avenue Baptist Church, New York). The Cohasset carillon, used in the recital, contains fifty-one bells, and ranks among the four or five greatest carillons in the world. The largest of its bells weighs about six tons. The carillon, be it noted, is the only instrument whose beauty of tone increases in direct proportion to the square of the distance between instrument and auditor.

In deference to the excessive heat, M. Lefèvre appeared,—or rather refused to appear, for he allowed none to see him work,—in a natty blue bathing suit. The writer garnered this interesting and unusual information only by the most intricate sort of wire-pulling and underhand investigation, the details of which will unfortunately not bear rehearsal.

The program consisted of popular selections, ranging all the way from the Little Gray Home in the West to a Beethoven Rondo. The carillon connoted lovely religious sentiments, and carried with it a sort of through-the-ages aura; but all in all we are inclined to agree with the gentleman who insisted, perhaps a little harshly, that in its tonal quality

the carillon represents a cross between the xylophone and an old fashioned fire-engine. The true musicianship of M. Lefèvre, however, was always apparent. His phrasing and restraint, especially in the face of the natural limitations of his instrument, were exemplary beyond question.

The "carry" of the Cohasset carillon is all that it should be; to the writer's knowledge, it can be heard distinctly at a distance of about a mile. Which makes us wonder—just where does these carilloneurs go when they want to practice?

W. L. G.

## Philadelphia Civic Opera Company to Give Sixteen Performances Next Season

Aida Will Open Season on October 18—According to Critical Opinion "The Civic Opera Company Has Centered American Operatic Attention Strongly Upon Philadelphia"

The Philadelphia Civic Opera Company will begin its sixth season on October 18 with a performance of Aida in the Academy of Music, Philadelphia. The dates and operas to be given at the remaining fifteen performances are as follows: November 1, Ariadne auf Naxos; 8, La Bohème; 22, Die Meistersinger; December 10, Cavalleria Rusticana and Pagliacci; 20, Manon Lescaut; 26, Die Walküre; January 17, Tannhäuser; 31, Il Trovatore; February 7, Le Chemineau; 21, Carmen; March 7, Prince Igor (Borodin); 13, Madame Butterfly; 21, Nozze di Figaro; April 4, L'Enfant Prodigue and Orpheus, and April 18, Samson and Delilah.

Mrs. Henry M. Tracy, the founder, president and general manager of the company, has worked indefatigably in assisting to make the organization the success which it now has become. Mrs. Tracy also is well known for the part which she has played in fostering music in general in Philadelphia. The Mayor of Philadelphia, Harry A. Mackey, and Mrs. Herman V. Hilprecht are honorary vice-presidents of the company. It was due to the generosity of W. Attmore Robinson, artistic director and vice-president, that the company was able to produce as premieres in America The Ring of Polykrates, Strauss' Feuersnot and Gluck's Queen of the May and also to give splendid productions of L'Enfant Prodigue and Orpheus. Henry E. Drayton, vice-president and one of the founders and charter members of the company, long has been identified with operatic work in Philadelphia. When the Philadelphia Civic Opera Company reorganized from the Operatic Society, Mr. Drayton was one of the directors, and he has exhibited great interest in the musical education of young Philadelphians and in promoting the love of opera in his native city. He is a well known banker in his native city.



MRS. WILLIAM HUSTON GREENE,

Chairman of Ways and Means of the Women's Executive Committee of the Philadelphia Civic Opera Company. Photographs of other officials and directors of the organization will be found on the front cover of this week's issue. (Photo by Arnold Schroeder.)

Mrs. Thomas Hunter Johnston, assistant to the president and official accompanist, has been abroad for the past six months spending four months in Milan, Italy, and is now travelling through Germany, Austria, Italy, Switzerland, France and England. She will return to America in September. Mrs. Benjamin F. Maschal, one of the directors of the company, also is president of the Matinee Musical Club of Philadelphia. Mrs. Frank L. Luckenbach, Mrs. Robert E. Harg, William A. Buckheiser and Mrs. William Huston Greene are other officials who are contributing their share toward the success of the organization. Alexander Smallens during the coming season again will be musical director and conductor of the company.

What the critics have to say regarding the Philadelphia Civic Opera Company may be gauged from the following excerpts from a few press notices. According to the Philadelphia Public Ledger, "The Civic Opera Company has centered American operatic attention strongly upon this city in a highly creditable manner," and the Philadelphia Record declared that "Inspiring musical history has been made in Philadelphia by the Civic Opera Company."

## THE EMINENT SWISS PIANISTE



Photo by Ernst Schneider, Berlin

## ALICE LANDOLT

### BERLIN

Tageblatt, February, 1928: Alice Landolt lived up to her splendid reputation. In Rubinstein's Concerto, opus 70, the brilliant qualities of her virtuoso technique made themselves felt, while in the Beethoven Concerto we were made to realize her artistic seriousness of purpose and her musical culture.

Signale, February, 1928: The playing of the sympathetic Alice Landolt proved itself to be most cultured at her appearance with the Berlin Symphony Orchestra. Good taste and refinement in both the mental and technical were evident in her feeling interpretation of Beethoven's Concerto, opus 37, and she mastered the Rubinstein Concerto with agile, smooth technique.

Neue Züricher Zeitung, February, 1928: Alice Landolt gave her temperament and her incisive personality full sway and achieved in the rhythmically interesting finale of the Rubinstein concerto a thundering triumph.

### COLOGNE

Tageblatt, November, 1927: Her finely rounded technique sought the plastique in every composition and extracted the essence of passion and intellect.

### WIESBADEN

Tageblatt, January, 1928: In an orchestra concert directed by Karl Schuricht, Alice Landolt seemed to strike sparks of brilliance and temperament from the piano. A real virtuoso, she took all obstacles with manly forcefulness. There was no question of the enthusiastic quality of her success.

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## Famous Royal Belgian Band To Tour America

(Continued from page 7)

special permission has been granted the Bogue-Laberge Concert Management, Inc., by the Belgian Government and military authorities. There will be an official reception when the Band lands in New York and arrangements have already been made by His Highness, Prince Albert de Ligne, Belgian Ambassador at Washington, for a detachment of the 160th Regiment, stationed at Washington, to greet The Royal Belgian Band at the pier. The 160th Regiment fought in Flanders during the recent war. Baron de Cartier de Marchienne, the former Belgian Ambassador at Washington, was its honorary Colonel.

Although The Royal Belgian Band has never been in America, it is widely known in Europe, having toured Belgium, Germany, Switzerland, Spain, France and England. During April, 1928, The Royal Belgian Band gave a most brilliant concert in London at Albert Hall. The London Morning Post said it was "... one of the best that London has ever heard, perhaps the best. The sensitiveness of their playing, their nimbleness, above all, the softness of their tone were a sheer delight. I wonder how many military bands could play Stravinsky's Petrouchka at all! The Belgian Guards not only played it, but played it so well that on several occasions we were hardly conscious that they were not an orchestra." The London Daily Telegraph wrote of "their glorious wealth of tone and their clear sense of interpretation. To hear the details of Bach's Fugue in G minor, as enunciated at a terrific speed by the brass bass, and to pass to the massive soft, rich, velvety tone of the same brass in the Offertoire from César Franck's Messe de Minuit was a joy unforgettable." The London Times said that "they are fascinating to hear in their deep yet clear articulation ... one would hardly wish for anything better." The Daily Chronicle wrote:

"It is a military orchestra of wonderful quality. Its brass is beautifully mellow and sonorous, the wood-wind of beautiful delicacy, and its playing is most finished and virtuoso-like under the conductorship of Mr. A. Prevost." F.

### Summer Activities of Daniel Mayer Artists

The Daniel Mayer artistic family is scattered for the summer throughout the world, spending their time in recreation and artistic pursuits. Dusolina Giannini is completing her Covent Garden season and will have a brief respite at a German sea resort during August and early September; in late September she will resume her operatic appearances in Germany and will tour Europe until early February returning to this country the end of that month. Mischa Levitzki is spending the summer months at his home in Avon, N. J., but will sail for Europe in September; the pianist will return for an American tour early in February. Alice Paton, soprano, is at her home in Dover, N. H., preparing programs and operatic roles for next winter. Marie Morrisey is in Chicago decorating a new home and looking forward to many recitals and festival appearances next season. Robert Steel is in a peasant cottage at St. Gilgen, Austria, preparing for his Heidelberg Opera season. Alfred Blumen is in Europe filling summer engagements and Arthur Shattuck is also in Europe.

### Sampaix Leaving Ithaca Conservatory

One of the major changes at the Ithaca Conservatory of Music for the coming season will be in the piano department, as Leon Sampaix will leave the institution at the conclusion of the summer session. In commenting on the faculty changes at the Conservatory, the Ithaca Journal-News declared that "Mr. Sampaix has been one of the most publicly known artists at the Conservatory during his stay. His frequent public recitals have never failed to pack the hall. He was identified with leading European music schools before coming here from Belgium. Mr. Sampaix has spent ten years in all as a member of the Conservatory faculty,

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the last eight consecutively. He says he has not yet decided whether his future career will be in America or Europe." It will be recalled that Mr. Sampaix was responsible for bringing César Thomson to this country to teach at the Ithaca Conservatory.

### Silverman Pupil Abroad

Cecilia Hollander, a young soprano who has only studied with Belle Fisch Silverman, who has studios in New York and Newark, recently sailed for Europe. A passenger on the S. S. Bremen, Miss Hollander was one of the participants in the ship's concert and was highly successful, receiving congratulations on all sides for the excellent quality of her voice and style in singing. Her charming personality is an added asset.

Miss Hollander, after a stay in Germany, will go to Rome to coach with Maestro Tirindelli, an old friend of Mrs. Silverman. She is the third pupil of Mrs. Silverman's class to make a successful debut this year. Bertha Goldring, coloratura soprano, is singing with the Shrine Opera Company in Los Angeles, Cal., and Nicholas Di Vone won the district prize for the Atwater Kent Scholarship.

Prior to sailing to Europe Miss Hollander made her debut in Newark and received the approval of the press, especially that of Mr. Flannigan of the Newark Evening News, who also complimented Mrs. Silverman personally on the manner in which the young singer had been trained.

### Fern Jordan on School Faculty

Student one minute and teacher the next is the unique record of Fern Jordan, young violin and piano student of the Cleveland Institute of Music, whose appointment to the piano faculty of an exclusive school for boys in Cleveland was announced within fifteen minutes after she had received her teacher's certificate at the Institute commencement exercises.

Completing the four year course in general music, fulfilling not only all the usual requirements of the course leading to an all round musical education but also majoring in two instruments, Miss Jordan has equal qualifications for teaching piano or violin, though she received her certificate in violin study. Miss Jordan was the violin pupil of Andre de Ribapierre. She studied piano with Beryl Rubinstein. She was active in the Institute senior orchestra directed by de Ribapierre, and prominent in the quartet and trio performance with other students, as well as soloist in student recitals. In addition to her experience in actual public performance in the orchestra and other groups of the Institute which serve as workshops or laboratories for the students, she has had actual teaching experience in classes in pedagogy in which students receive teaching practice with a beginning pupil.

### Chautauqua Music Notes

A feature of the musical program at Chautauqua, N. Y., this summer will be five programs by the newly founded Chautauqua Chamber Music Society, of which the Mischa-koff String Quartet is the musical backbone. Works scheduled for performance include: Music for Four String Instruments, Loeffler; Quartet on Indian Themes, F. Jacobi, and Triptych for Voice and Quartet, Arthur Shepherd.

Albert Stoessel, who will direct the major musical events at Chautauqua this summer, feels that these concerts must be a channel for the presentation of important American works, and therefore he has included in the programs of the New York Symphony Orchestra the following native works: Pan and the Priest, Howard Hanson; Through the Looking Glass Suite, Deems Taylor; Indian Melodies, Carl Busch; Hispania Suite, Albert Stoessel; From the Canebrake, Gardner; Negro Rhapsody, Rubin Goldmark; Incidental Music to Marco Millions, Emerson Whithorne; Indian Suite, MacDowell; Prelude to Act III and Processional from Azora, Henry Hadley, and Indian Pipes, Marion Bauer.

### In Memoriam Concert for Cady

A concert to the memory of Calvin Brainerd Cady was recently given by the Trio and Quartet of the Cornish School of Music. Mr. Cady was on the faculty of the School and was highly esteemed by his colleagues. The Quartet played the Mendelssohn Choral from Elijah and a number by Davies; the Trio offered The Adagio from Beethoven's Trio in B flat major and Schumann's Andante from the trio in D minor. The members of the Quartet are: Sara Peabody, Ella Boardman, Franklin Riker and Alfred Boardman. The members of the Trio are: Peter Meremblum, Kolja Levienne, and Berthe Poncy. Mr. Meremblum also offered a solo, the Tchaikowsky Serenade Melancholique.

### Cobina Wright to Be Managed by Bogue-Laberge

Cobina Wright, soprano and prominent social leader, of New York, is now under the Bogue-Laberge Concert Management. Mrs. Wright will accompany Arthur Honegger as interpreter of his songs during his American tour next season. She sailed for Europe recently in order to coach the Honegger repertory under the composer's direction.

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BERNARD LABERGE AND THE FAMILY  
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returning together from France recently on the Rochambeau. Mr. Laberge is of the Bogue-Laberge Management, Inc., manager of E. Robert Schmitz and other notables. Mr. Schmitz is here accompanied by Mrs. Schmitz and their daughter Monique. (Bain News Service photo.)

#### Caroline Sumner's Songs

Hope On, by Caroline L. Sumner, is being sung with excellent effect by such singers as Frances Alda and Franceska Kasper Lawson. As a broadcasting number it also has charm, as indicated by the attention it attracted when sung by Marie Healy, young coloratura soprano over station WBZ, where it was also used by Nina Mae Forde, soprano.

Mme. Ford writes the composer: "Hope On has a delightful swing and carried one right along with its spirit. It is a joy to sing it. I sang it at a recent afternoon musicale of artists, composers and officers of the Massachusetts D. A. R. very successfully. I repeated it three times. A local chapter of the D. A. R. is going to use it for its girls' chorus."

Charles Bradford Beach, baritone, and Henry Ward Pearson, director of music of the Illinois Woman's College, likewise endorse the song.

Mme. Lawson is also programming Miss Sumner's other songs, Little Telltale, Trifles, and her latest, Ships of Mine. She writes of the last song: "Your new song, Ships of Mine, is beautiful and the sentiment fine. I am going to sing it with so much pleasure."

#### Music in Athens, Greece

ATHENS, GREECE—Oedipus at Colonne by Sachini has just been given here under the direction of Constantin Nicolay, formerly of the Chicago Grand Opera Company and now of the Athens Conservatory of Music. The several interpreters sang the beautiful work in classical style. Three Antigones sang alternately, one better than the other, and two Oedipuses were heard on different days. Constantin Nicolay sang the title role the first evening and on the other one of his pupils, a young man of unusual talent, essayed the part.

In September Carmen will be given with Melba Doff in the title role and already rehearsals have begun for the performance of Alceste by Gluck, which however, will not be given before the end of the season 1928-29. Nicolay is also preparing Orpheus. Thus three lyric tragedies will be ready for the feast of the Panathenees, which will be given in the antique theater of Herode at the foot of the Acropolis during the season 1930.

There is a big movement already on foot for the foundation of opera in Greece. The revival of the Greek interest in music is one of the dominant factors in modern Greece. D. M.

#### Charles Stratton to Sail August 1

Charles Stratton began his summer engagements with an appearance at the Kirkland Country Club, Cleveland, Ohio, on June 25, and July 1 he will sing in Erie, Pa. The tenor plans to sail for Europe on August 1 to spend ten weeks in Spain and France. Among his bookings for next season are Englewood, N. J., October 23; Harvard Musical Association, Boston, Mass., December 7; House in the Pines, Norton, Mass., February 1, and Matinee Music Club, Paducah, Ky., in January.

#### Dossert Pupil Wins French Audience

Janet Webster gave an interesting recital in Paris recently before an all French audience. The first part of the program was devoted to French music of the 16th and 17th centuries. The second part included songs of Faure, Debussy, Ravel and Faurdin. The excellence of Miss Webster's diction, her musicianly phrasing, and above all the beauty of her tone, won admiring comment. Miss Webster studied with Mme. Dossert in New York, and was one of those awaiting her in Paris on her arrival.

#### Truxell Heads New Conservatory in Pittsburgh

A new school will open in the Nixon Building in Pittsburgh in the fall. It is called the Pennsylvania Conservatory of Music and Allied Arts and is designated as an institution for the study of music in all its branches. Earl Truxell,

concert pianist and teacher of Pittsburgh, is one of the founders and also will head the piano department of the new conservatory. The other founders and heads of departments are Pierre De Backer, violinist; William R. Gardner, voice, and Alfred Hamer, organist.

#### New Rumanian Opera Heard at Bucharest

##### Opera Comique Pays Visit—Guest Conductors From Abroad

BUCHAREST.—The Bucharest Opera has produced, for the first time anywhere, Napasta, an opera by the young Rumanian composer, Sabin Dragoi, director of the Conservatory at Timisoara. The work is built on Rumanian folk tunes and shows a decidedly original style, employing very varied rhythms. Despite signs of inexperience in theatrical technic, the work was very well received. The chief interpreters were G. Folesco, V. Rabega, M. Saveanu and Maria Cojocareanu, and the orchestra was conducted by Alfred Alessandrescu.

##### VISIT OF PARIS OPÉRA-COMIQUE

The Company of the Paris Opéra-Comique gave five performances at the Bucharest Opera House, namely Werther, Manon, Faust, Carmen and Le Roi d'Ys. The ensemble included Ninon Vallin, Juliette Marchal (sopranos), Yvonne Alard (mezzo), Rogatchewsky and R. Lapelletrie (tenors) and the basso, Baldous. Excellently conducted by Georges Razigade, the company scored a genuine triumph.

##### CONDUCTORS.

The last Philharmonic concerts of the Bucharest season were conducted by Paul Paray, of Paris; Gregor Fitelberg, of Warsaw; and Georges Georgesco, the Rumanian conductor, who gave us one the first hearings of Gabriel Pierné's Impressions at a Music Hall, Ravel's Daphnis et Chloé, and Ferrou's Au Parc Monceau. Paray presented, among other things, Ravel's Le Valse, and Enesco's First Rumanian Rhapsody; while Fitelberg brought with him the third symphony of Szymanowski, and Anelli by Ludomir Rozycski.

A somewhat belated novelty at our one Opera was the stage presentation of Stravinsky's Petrouchka. An outstanding success in the concert hall was scored by Ignaz Friedman, pianist. A. A.

#### The Hart House Quartet Taking a Holiday

Is the Hart House Quartet dead? It certainly is not! It has disbanded for the holidays but will resume its activities the end of August, beginning with a small matter of thirty consecutive dates in Canada. At the recent Quebec Folk Song Festival, members of the Hart House Quartet, or one or more of its members, took part in seven out of eight programs.

What the members of the quartet are going to do during their vacation is not fully decided as yet, but one thing is pretty sure—they will not entirely lay down their instruments, but will have them handy for practice purposes; and if they happen to meet will they play together? That is a question easy to answer.

#### Lunn Piano Festival

A Piano Festival was given by the pupils of the successful Holyoke, Mass., pedagogue, Haven W. Lunn, who has been teaching a large class there for years. The Festival took place June 27, 28, 29, at the High School Auditorium, and was attended by almost 1,000 listeners. Fifty pupils played the interesting programs which covered a wide range of styles and composers, American music being particularly well represented.

#### Van Hulsteyn American Representative for Ecole Normal

J. C. Van Hulsteyn, violinist and a member of the faculty of the Peabody Conservatory, Baltimore, is the authorized representative in America of the Ecole Normal de Musique, Paris. He will sail on August 1 to meet Jacques Thibaud at the Ecole Normal.



BEATRICE BELKIN,

popular coloratura of the Roxy Theatre, photographed at l'Espagnol, between shows on the roof of the Roxy Theatre

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## All-American Program Given at Durno Studio Recital in Chicago

Edward Collins Heard in Recital at Central Theater—School and Studio Notes

CHICAGO.—An all-American program, excellently performed by four students of Jeannette Durno, on July 1, at the Durno residence studio, helped a large gathering to forget the heat of the day. Those heard at this recital were Hilda Eppstein, Olga Sandor, Louise Hoffman and Dorothy Wright, and the composers represented were MacDowell, John Alden Carpenter, Emerson Whithorne and Charles

Griffes. Hilda Eppstein gave fine account of herself in the first movement of MacDowell's Eroica Sonata and a number by Griffes, displaying ample technic, pleasing tone and understanding. Olga Sandor's finished performance of the MacDowell Br'er Rabbit and Carpenter's the Little Indian

proved her a young artist who is making constant progress. Louise Hoffman revealed exceptional talent in MacDowell's Perpetual Motion and a Carpenter number. Dorothy Wright proved a worthy disciple of the Jeannette Durno method of piano teaching in Carpenter and Whithorne numbers. The group by Griffes was not heard.

Miss Durno is to be congratulated upon the playing of

Helen Westfall, an artist pupil of Mrs. Mann, has been having fine success at the Uptown Theater the past week in a big presentation in which she took one of the principal parts.

### EDWARD COLLINS PLAYS

The Chicago Musical College presented another of its stars when Edward Collins, pianist, gave a recital at Central Theater on July 5. A recital by Collins is always most interesting, comprising, as it usually does, works seldom performed in the concert hall. His second group was made up almost entirely of works by guest or resident teachers at the Chicago Musical College—where Mr. Collins has just been re-engaged for many years to come—The Irish Washerwoman by Leo Sowerby, Pensive Spinner by Rudolph Ganz, Eastern Intermezzo by Percy Grainger, Diversion by John Alden Carpenter, Collins' own Passacaglia,

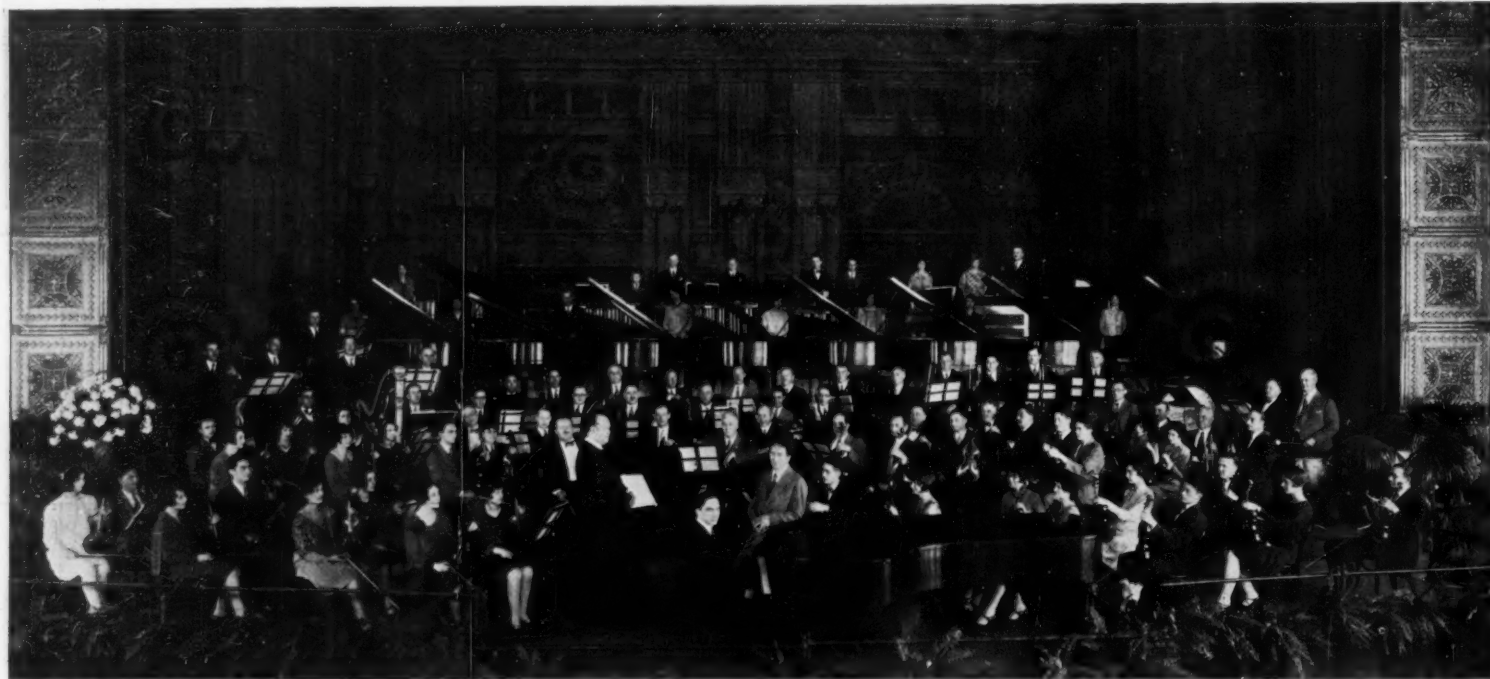


Photo by Kaufmann & Fabry

CHICAGO MUSICAL COLLEGE SYMPHONY ORCHESTRA; LEON SAMETINI, CONDUCTOR, AND PERCY GRAINGER, GUEST CONDUCTOR.

Auditorium Theater, June 21, 1928

Griffes. Hilda Eppstein gave fine account of herself in the first movement of MacDowell's Eroica Sonata and a number by Griffes, displaying ample technic, pleasing tone and understanding. Olga Sandor's finished performance of the MacDowell Br'er Rabbit and Carpenter's the Little Indian

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these young pianists, all of whom are fine examples of the thorough training received at the hands of his able pianist and teacher.

To lend variety to the program, there were two groups of violin numbers by Spalding and Cecil Burleigh, well played by Sara Shatz.

### ELLEN KINSMAN MANN'S SUMMER CLASS

The national influence of Ellen Kinsman Mann's work as teacher of singers and vocal teachers is well illustrated in the membership of her summer class.

The round-table class, held Tuesday evenings, has attracted many teachers who find in the informal discussions of the problems met by voice teachers much of genuine benefit. Among the members of the class may be mentioned Louise Bowman, head of the music department of Westminster College, Salt Lake City, Utah; Mrs. Ostrom, head of the music department, Gooding College, Gooding, Idaho; Miss LaTella of Los Angeles and many others.

Another feature of Mrs. Mann's summer course is the class held Friday evenings, which deals with the art of singing and constructive criticism on the work of the class members. Here the skilled artistry for which Mrs. Mann's singers are widely known, is analyzed and the work of the individual singers studied in detail.

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Turkey in the Straw by David Guion and Improvisation by MacDowell. His first group included The Harmonious Blacksmith by Handel and Chopin's Nocturne in F minor, Waltz in G flat major and Ballade in A flat major. The third and final group was made up of Mendelssohn's Hunting Song and Liszt's Rigoletto Fantasia.

Mr. Collins, who is justly regarded as one of the foremost pianists and pedagogues in the land, was in the best of musical moods; an all-around musician, he brought out orchestral effects from the piano besides a tone of lovely quality. When reviewing the work of the pianist one no longer needs to emphasize his impeccable technic, the mastery of his interpretation, nor the fine tonal effects. Those qualities he made known to Chicagoans years ago. That he gave entire satisfaction to his musical audience was evinced by the desire to hear more throughout the course of the afternoon. A recital that did honor to the Chicago Musical College and especially to Mr. Collins!

### CHICAGO MUSICAL COLLEGE ORGAN RECITAL

In the summer artist series of the Chicago Musical College, an organ recital by Charles H. Demorest, of the College faculty, at St. Paul's Episcopal Church on July 3, was listened to by a good sized audience.

### BRILLIANT-LIVEN SCHOOL RECITAL

Another recital by pupils of the Brilliant-Liven Music School, at Lyon & Healy Hall, July 1, brought forth a group of fine talent from the large classes of Sophia Brilliant-Liven and Michael Liven. The students ranged from the very young beginner to the more advanced contest winner, all reflecting credit on their efficient teachers. In the former class were Arlyne Kogan, Florence Panter and Anita Olefsky, three tiny tots who revealed most precocious talent. Ella Schneider played with surety a Heller Etude and Lully Gigue. Rudolph Lapp found Kirenberger's Fugue and Haydn's Sonata in E minor no task for his talent and Jenny Snider's fleet fingers made light of the difficulties contained in Clementi's Rondo and Schubert's Scherzo. Bach's Gigue and Raff's Fairytale had a fine interpreter in Sophia Feldman. Fay Segal won much applause for her excellent work in a Bach Prelude and Schubert Allegretto. With the able support of Mme. Liven at the second piano, Rose Goldberg went through the Moscheles G minor Concerto in fine style. Rosalyn Tureck is evidently preparing herself for more contests, having won first prize in the Greater Chicago

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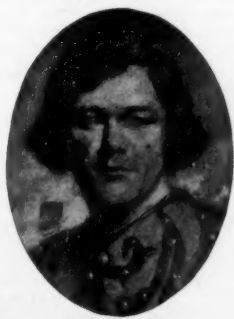
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Piano Playing contest of 1927; at each new hearing she shows steady progress. She gave admirable account of herself in the Paganini-Schumann Caprice and Chopin B minor Scherzo. Mme. Liven introduced an interesting number for eight hands, for the first time in Chicago, Moscheles' Les



SOPHIA BRILLIANT-LIVEN

Contrastes, which Rosalyn Tureck, Miriam Mesirov, Fay Segal and Fannie Homer played with fine ensemble, understanding and good tone.

Joseph Gerome, a violin pupil of Mr. Liven reflected much credit on his teacher by his playing of the Accolay Concerto.

### AMERICAN CONSERVATORY NOTES

Mrs. A. L. Hubbard, soprano, former pupil of the American Conservatory voice department, is teaching in the University of Louisiana and singing in a leading church in New Orleans.

W. Harold Simons of the violin faculty presented his pupils in Recital Hall on July 9. Of especial interest were the numbers of the ensemble class, which included the Fifth Symphony (first movement) of Beethoven, a Gluck overture and shorter selections.

David Hansard, a former violin pupil of the Conservatory, is under engagement as director of the orchestra and teacher of violin in C. I. A. University, Denton, Tex.

Helen Holl, pupil of the vocal department, has been appointed supervisor of music in the public schools in Asheville, N. C.

Members of Adolf Weidig's class in composition presented the first recital of the summer session series at Kimball Hall on July 5.

### EXTRAORDINARY TRIO

A trio de luxe performed for the first time at Central Theater on July 7. Presented in the Chicago Musical College summer artist concert series, it comprised Leon Sametini, violinist; Alfred Wallenstein, cellist, and Richard Hageman, pianist. When three artists such as these get together to play the Schubert B flat and Chausson G minor trios, which formed the program, devotees of chamber music are afforded a treat, as the three men played not as though the organization were a new one, but as though they had practiced daily and played many concerts together. It does not seem necessary to review their performance; suffice it to say that by their playing they set a standard difficult to surpass. Though the thermometer was up in the nineties, Central Theater was filled with admirers.

### GEORGIA KOBER IN FINE PROGRAM

With her unusual ability for building a novel and interesting program, Georgia Kober arranged one for her piano recital of June 26 at Fine Arts Recital Hall to please all tastes. For those who enjoy the classics, there was César Franck's Prelude, Fugue and Variations, done with fine artistic finish. The admirers of the moderns had a group of Debussy and the Dohnanyi Rhapsody, which Miss Kober's beautiful tone and fine art made doubly enjoyable. Then the seeker of the unusual had a group of three novelties by Henry Cowell—Anger Dance, Aeolian Harp and Tides of Manaunau, in which Miss Kober's thorough understanding of the moderns and her ability in getting the composer's message to the listener were keenly in evidence.

JEANNETTE COX.

### St. John Ladies' Morning Musical Club Meeting

At the third annual meeting of the Ladies' Morning Musical Club of St. John, New Brunswick, the election of officers resulted in Mrs. F. J. Hodgson being re-elected president. Reports for the season just ended were approved and showed a successful year.

Through the support of the members, the executives were enabled to bring to the city several artists, including the Hart House String Quartet, Norah Drewett de Kresz, Geza de Kresz, Harry Newcombe, and others. During the three years of its existence this club has done a good deal toward promoting local interest in the very best music and has become an asset to St. John.

### Activities of Tillotson Artists

Frederic Joslyn, baritone, is now under the direction of the Betty Tillotson Concert Bureau, and will appear on the Sunday evening series at Lake Amenia, N. Y.

Emily Roosevelt, dramatic soprano, opened the series at Lake Amenia, on July 1. She had great success before a large and enthusiastic audience.

### The Jonás Summer Plans

Alberto Jonás and Mrs. Jonás will sail for Europe July 19. They intend to go first to Paris, and later to Spain, returning to New York October 1, when the gifted couple plan to reopen their piano studios here.

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## Music and the Movies

### High Lights of the Week

A goodly share of the Warner Brothers' attention at present is being centered on Al Jolson's next Vitaphone vehicle, *The Singing Fool*.

The Man Who Laughs, having concluded its successful run at the Central Theater, moved to the Rialto last week-end. It will be a short time before all three of the Publix Theaters (Rialto, Paramount and Rivoli) will be equipped for sound effects and "talkies."

Another long run film, *The King of Kings*, opened last Saturday at the Rivoli.

For the first time since its opening, the Roxy Symphony Orchestra of 110 men deserted the pit this week and is appearing behind the footlights in a presentation.

Agnes de Mille, daughter of William de Mille, won such favor at the Roxy last week that she has been retained for the second week. And, incidentally, this week Roxy gives a large share of good music on his program.

Ted Lewis, the Jazz King, has joined the ranks of Warner Brothers and will make a Vitaphone road show.

The Mark Strand held a gala midnight premiere on Friday night, July 6, for the Vitaphone production, *Lights of New York*.

### Capitol

The feature picture at the Capitol this week is *The Actress*, an adaptation of the famous Pinero Trelawney of the Wells, which Metro-Goldwyn has provided with an excellent cast led by Norma Shearer and Ralph Forbes. The photography is unusually good, but the action of the story drags considerably. The rest of the bill is entertaining, including as it does the orchestral production, *The Famous Waltz Melodies*, played by the Capitol Grand Orchestra, with the ballet corps, and Waldo Mayo, violinist, and Sylvia Miller, lyric soprano, along with Betty Poulus, contralto. Mimitri and Dulce are charming in an interpretation of *The Merry Widow Waltz*. The stage revue bears the name of New York to Paris, a Boris Petroff production, featuring Walt Roesner and the Capitoliens, and others.

### The Mark Strand

An interesting program was given at the Mark Strand last week, a main feature being a Vitaphone presentation of Giovanni Martinelli, Metropolitan Opera tenor, in one of his most admired arias, *Celeste Aida*. Willard Mack's amusing comedy, *The Bookworm*, was well acted by Ethel DeVoe, Duncan Harris and Harry J. Conley, after which Will Morrissey and Midgie Miller, assisted by their company, offered their Night Club of variety and interest. The First National Picture, *Richard Barthelmess in Fannie Hurst's Wheel of Chance*, is worth seeing, but it is not one of Barthelmess' best roles. Organ solos added to the general pleasure.

The *Lights of New York*, a Warner Brothers picture given almost entirely with spoken dialogue via the Vitaphone, is the attraction at the Mark Strand this week. The cast is headed by Helen Costello, equally talented sister of Dolores, and Cullen Landis, who become enmeshed in the intricacies of bootleggers in the big city, with a happy ending of course. The picture is only fair, but the dialogue is remarkably well produced. The picture in a certain way indicates that interest in "talkies" is becoming greater.

### The Paramount

The Spirit of '76, an orchestral production by the Paramount Orchestra, opened the program last week at the Paramount, followed by the Paramount News, the Jesse Crawford organ concert, *Companionate Mirage*, a Krazy Kat cartoon and the stage presentation, *Chinese Nights in San Francisco*, with Paul Ash and the Paramount Stage Orchestra. This included *Pagodaland*, a Chinese overture played by Paul Ash and the orchestra; *In Chinatown*, sung and danced by the Chinese maidens in the Sacred Temple, with the Honorable Mr. Wu, two little singers, Bernice Ahi and Kee Kee Lowe and two little dancers, Lowe Lai Oy and Ami Fong. A bit of ancient Chinese melodies with Mr. Yin Lai and his uke gave the audience a good laugh, and delightful, too, was *In a Bamboo Garden*, sung and danced by Mr. Wu and Miss Kee Kee Lowe with the ensemble. Impersonations by Mr. Wu; The Chinese Sextet dancing The Varsity Drag Oriental which included the Blackbottom and the Charleston, and The Land of Lanterns with the ensemble, concluded the production. The audience seemed greatly pleased, for the costumes and settings were effectively beautiful. As an added attraction Paul Ash presented Nell Kelly, just arrived from San Francisco and appearing for the first time on Broadway. Miss Kelly sang *He's Tall, Dark and Handsome*, and then danced to this tune. She received a good hand. The feature picture was *The Big Killing*, with Wallace Beery and Raymond Hatton, the last



"She has a lyric soprano voice of great natural beauty. Her singing is musical and pleasing."

The Boston Globe said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company

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of the Beery-Hatton series. It was funny, exciting and aroused a good laugh.

### Roxy's

The picture at Roxy's this week, *Hit of the Show*, is an adaptation from an original story called *Notices*, by Viola Brothers Shaw, but it is rather dull, so the least said about it the better. The rest of the bill, however, on a par with Roxy's standard, makes up for this.

The feature stage presentation consists of many numbers that are contrasting. Each in its own peculiar way wins applause. There are selections from *Aida* rendered by the ensemble; the *Valse Bluette* from Drigo's *Air de Ballet*, charmingly danced by Patricia Bowman, with Douglas Stanbury and Harold Van Duzee giving an excellent rendition of the duet always associated with Caruso and Scotti—from *La Forza del Destino* (and what fine voices these younger artists have), followed by a Gypsy's Dance from *Rusalka*, by Nicholas Daks and the ballet corps, with Gladys Rice singing (and very well indeed) the popular *L'Amour, Toujours L'Amour*. The finale comes in Egyptian Echoes by the Roxeyettes and entire company. Then there is *Handicapped*, a novelty Universal Film; Agnes de Mille in *Stage Fright*, the usual Magazine and Fox Movietone and a high light on the bill, the repetition of the colorful *Parade of the Wooden Soldiers* by the Roxeyettes.

## Music on the Air

### THE NEW VOICE VIA RADIO SCHOOL

Something very interesting in the radio field has come into being. There is no doubt that there is a large field for just such a thing and that radio needs it badly. This is a school for the training of singers who want to specialize in radio work. It is known as the Voice Radio School. The idea was conceived by F. Voorhees, manager, who after attending countless radio auditions, in which good artists had made a failure, felt that it was a new field which was not understood; that the art and talent were there, but the medium of expression was something to be mastered.

He believes that just as a pianist must understand the instrument which he is using, must be sensitive to its individual requirements, so must the singer learn to produce tones through his own voice which will tune in with the requirements of radio. It is a known fact that some voices naturally record beautifully, and others do not. If producing the voice over the radio were the rule of the attempts of good artists then all would be successful, but this does not seem to be the case. The vehicle for voice expression is passed on to another vehicle, which has its own individuality and which the singer must understand and relate to serve his own ends. Talent that understands both vehicles, knows how to correlate them and can then produce pleasing and right sounding tone.

It was also noted at the auditions that singers did not know what to sing. Invariably is asked the question, What shall I sing or what do you think will sound well over the radio?

Songs are words set to music, and words are combinations of vowels and consonants. These combinations packed together in different proportions either do or do not broadcast well, and the crux of the matter is to know the proportions, as well as the science of effective crescendo and diminuendo, presto and piano.

Miss Voorhees was fortunate in making the acquaintance of Margery Morrison, teacher and coach of international experience, who had been making a study of the principles of this voice production via radio, song selection and ethics of the microphone. One of the vital points of the school is the actual practise with the device so that artists and students approaching broadcasting companies may do so with understanding. There are three courses: The first for production, of ten lessons divided evenly, for the beginner and the more advanced; the second, for song selection, of six lessons, divided evenly for the advanced and experimental; the third course is the ethics of the microphone.

This clearing house for radio talent has aroused the interest of several prominent stations, for they feel that they can now draw upon experienced talent. Interest has been aroused to the extent that three stations have already donated the use of their studios to the school for trials and other needs. The school has a department of program making and arrangement, and a special department for commercial programs where firms will be able to order attractive ideas to be submitted for their approval at little cost.

This school includes all possibilities for cooperation and help to the student, and, furthermore, its charges are reasonable.

### ON TURNING THE DIAL

MONDAY, JULY 2.—Now that summer has arrived many of the artists who were too busy during the winter to perform before the microphone have returned to entertain us. Among these may be counted the French Trio, led by Lydia Savitzkaya. There is something so enchantingly delightful about the work of this ensemble that it seems extraordinary that it, and Charles Premmac, who is often figured on the program, with the trio, should not have been taken up by some outstanding commercial hour. On this particular occasion an unheard of work of L'Oillet was featured, and it was performed with the same charm and musical perfection which have always characterized the work of this ensemble. Another worthy radio offering is the weekly *Composers' Hour*. Every noteworthy creator has a tribute paid him by this hour; this time it was Schubert. The performing artists vary slightly from time to time, including Mme. Gainsborg, Mr. Birkenholz, Irving Jackson and others. Mr. Jackson particularly delighted with some choice selections of this loved composer.

TUESDAY, JULY 3.—The United Opera Company's persistence in presenting opera in English is indicative of continued interest in this work. This is most encouraging, and for those who are strong enough to withstand criticism of the prejudice just credit is due.

WEDNESDAY, JULY 4.—Among the names which will go down in musical history as a pioneering figure, plus the fact that he was a lucrative producer, is that of Julian Edward. Contemporaneously with Herbert he produced not only the first American opera but also many operettas which have withstood time. The Patriot is his big contribution to the American literature and was performed over WJZ following a clear, defined outline. The plot is

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good, full of action, and the music highly colorful. There are only four parts to the work, which, as sung this night, were best done by the soprano and tenor, although the latter sounded too much in the distance. The names of the performers were not caught in the hasty mention at the end. The regret is that the work is not longer, for with Washington as the central heroic figure Mr. Edward could have been sure of never tiring his American audience.

THURSDAY, JULY 5.—Those who stayed up late enough could have heard Vincent Lopez deliver Etchings in Jazz. It is a phantastic notation of the ideas which pass before the composer's mind. The work is original and was played with musical insight.

FRIDAY, JULY 6.—This is "soloist night." It seems to have extended to other wave lengths besides those of the NBC. Elizabeth Lennox was the soloist with the United Concert Orchestra over WOR which proved to be a good program. Miss Lennox has a contralto voice which, when she modulates it properly, is extremely pleasing. Over WGBS came a program from a newly formed quartet which is made up of reputable musicians. The repertoire which they delve into for programs seems to be of a varied character making for real interest. The ensemble is known as the WGBS String Quartet.

SATURDAY, JULY 7.—The first of the Philharmonic Symphony concerts was brought over NBC. Two concerts weekly will be heard over this network, varying between the two main stations. If memory serves right this is an addition to last year's broadcast of this series and the NBC is to be congratulated on its extension. The program came over the air beautifully; the Debussy Afternoon of a Faun was especially remarkable because of the finely wrought harmonical combinations of the composer which were purely heard. MARGHERITA TIRINDELLI

### National Voice Forum Pupils' Demonstrations

In the Guild Hall, Steinway Building, on the morning of July 7, pupils of The National Voice Forum were heard in vocal exercises and songs, preceded by an interesting and instructive talk by Mme. Belle Ranske, the founder and able instructor of the Forum. Tots of eight, nine and ten years showed remarkable self-assurance, breath control and voice quality and power. In some cases the pupils had had instruction only a few weeks. Little Nora Stein, nine years of age, gave perfect imitations of phrases sung by her teacher, did a trill which would have been a credit to a coloratura singer, and sang Cadman's *At Dawning* with feeling, good voice quality and correct intonation. Other performances, equally impressive, were those of Elaine and Charles Kowren, aged eight and ten respectively, Jeanette Solnick, sixteen, and Miss Gaby Rocquelle, an artist pupil.

### Spry's Successful Master Class in Alabama

Walter Spry is experiencing a successful session with his master piano class this summer at Alabama College, Monticello, Ala. The prominent pianist and pedagog reports that his schedule is full and that there are many fine talents among his pupils.

On June 26 Mr. Spry gave a Schubert-Chopin program at the College, and on July 6 he will give a program with the New York violinist, Edwin Ideler, including Grieg's Sonata in C minor and Schubert's Rondo Brilliant, op. 70.

### Helena Lewyn Married

Word has come of the recent marriage of Helena Lewyn in Berlin to Curt Walter Hassenstein of that city. Mme. Lewyn has played considerably in Germany and England and also with many of the large orchestras in America. Her first European appearances were made as a child under the tutelage of Leopold Godowsky in Berlin. She will return to America to fill engagements in October, continuing her career as before.

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## Artists Everywhere

**Elsa Alsen**, following her success at the Milwaukee, Wis., Saengerfest, where she appeared on June 14 and 16, came on to New York to spend ten or twelve days, during which she planned to spend a considerable part of the time making Wagnerian records. The soprano will return to the Pacific Coast to pass the summer months there.

**Elenore Altman**, of the piano faculty at the Institute of Musical Art, recently presented a group of her pupils in recital at her studio. Those taking part in the program were Alice Michelson, Violet Rubinoff, Harriette Bresler, Fay Lewis, Tillie Borchardt, Ester Naiman, Ethel Shiller, Blanche Weinberg, Ida Turkevitch and Horace Greenberg. Mr. Greenberg recently won a Juilliard fellowship, making the second Altman student to secure such an award.

"**Frederic Baer** hoped for again," said the Harrisburg, Pa., Telegraph after Samson and Delilah at the Harrisburg Mozart Festival, continuing: "Frederic Baer, baritone, a newcomer, was heard as the High Priest, and was entirely adequate to that difficult part. Vengeful, and fanatic for his god, he carried through the long recitative-like passages with stirring vigor; we hope this artist will return." Halifax, N. S., where Mr. Baer appeared at the annual festival for the third consecutive time, said the same, as noted in The Halifax Daily Star and Chronicle: "The Society was fortunate in having as their soloist Frederic Baer; his singing is worthy of all praise. . . one of the finest voices of its kind that the writer has heard in many moons, and he uses it with consummate art. The quality of tone is rich and mellow, and his singing is always artistic and eloquent."

**Joyce Bannerman** appeared as soloist recently at a concert given in the Cathedral of St. John the Divine under the direction of Walter Henry Hall. In writing to Miss Bannerman regarding the concert, Prof. Hall stated that it was a great satisfaction to him to have so competent a soprano for the difficult duet in Bach's Sleepers, Wake! and he wished to congratulate and to thank her for her part in it.

**Gustave L. Becker's** pupils united in a recital at the studio of their teacher, playing standard works by Mozart, Beethoven, Chopin, Moszkowski and others; three of them have played over radio station WABC. Several professional musicians in attendance said that cordial praise was due the young pianists. Mr. Becker's summer normal class began the same week, continuing through June and July.

**Alexander Brachocki**, Polish pianist, will give his first New York recital on Sunday evening, November 11, at the John Golden Theater. Mr. Brachocki's activities have greatly increased and necessitate his having an assistant at his New York studio.

**Richard Crooks** numbers among his first engagements following his return from Europe in January, a recital appearance in Philadelphia, Pa., on January 20, under the auspices of the Penn Athletic Club. Immediately following this engagement he will go to Detroit to sing in recital on January 22.

**Lillian Croxton** recently returned from the coast, having sung at many concerts with her usual success. At present she is spending the summer at the Westchester Biltmore Club with her husband, where she is preparing some new songs to add to her already large repertory. Mme. Croxton is booked for many concerts beginning in the early fall.

**Ernest Davis** scored such a success on tour with the Festival Opera Company this season that he has been re-engaged for twenty performances in Faust next season. This year he appeared in Aida and won from the press many encomiums. "The tenor, Ernest Davis," wrote the critic of the St. Joseph News-Press, "made a most satisfactory Rhadames. He is better looking than most grand opera tenors and has a gorgeous voice, combining robusto and lyric qualities, if such a thing is possible. It has tremendous volume and also a lovely liquid tone in the softer passages. His clear enunciation is noteworthy."

**Grace Divine**, mezzo-soprano, while in Cincinnati recently was made an honorary member of the Sigma Alpha Iota fraternity. Miss Divine is now in Quebec, Can., where she is combining pleasure with the study of operatic roles.

**Carl Figue's** The Purple Peacock was presented by the Cosmopolitan Opera Players at Apollo Hall, Brooklyn, June 20, interesting the audience every minute. Dancing followed.

**Edward A. Fuhrmann** directed the Choir Ensemble Society in a performance of Spohr's The Last Judgment in Calvary Methodist Episcopal Church, Johnstown, Pa. The soloists were Amelia Ludwig Evans, soprano; Juan Jenkins Smith, contralto; Edward P. Byers, tenor, and Joseph H. Sheriff, baritone. Mrs. William A. Barron presided at the organ.

**Elizabeth Gutman** includes among her engagements for next season Zanesville, Ohio, December 13, and Cleveland on April 28. This unique singer of folk songs will also appear in Indianapolis and other western cities en route to the Coast next December.

**E. A. Haesener** has announced the following artists for the Erie Concert Course Series for 1928-29, to be held at the Elks' Auditorium in Erie, Pa.: Reinald Werrenrath, baritone; Frances Hall and Rudolph Gruen, in a two-piano recital; Gina Pinnera, dramatic soprano; the Dudley Buck Singers; and Albert Spalding, violinist.

**Edwin Hughes** has been engaged for a recital at Brown University, Providence, R. I., for the third season on March 3.

**Dorothy Kendrick**, pianist, and **Sadah Shuchari**, violinist, two post graduates of the Juilliard Music School, are being booked for concerts next season through the National Music League.

**Alexander Kisselburgh** includes among other recital engagements for next season an appearance in Springfield, Mass., on March 5, when he will sing under the auspices of the Tuesday Morning Music Club.

**Christiaan Krens'** young violin pupil, Frank Squillace, age thirteen, was the radio soloist at Calvary Baptist Church, June 17, playing his teacher's Clouds, also Chanson Marie Antoinette; the lad has decided talent, confidence, and plays so well that he should have a future.

**Marie Stone Langston** has been re-engaged by the

Philadelphia Civic Opera Company for next season to appear for the fifth time as Suzuki in Butterfly and for the second time as Fricka in Die Walküre. She also has been booked for Georgia University, Athens, for her third season, and will sing Azucena in Il Trovatore and the Witch in Haensel and Gretel.

**Sylvia Lent**, violinist, will spend her summer vacation in Camden, Me., interrupting her stay to appear in the series of concerts sponsored by Harold Henry at Bennington, Vt. This will make Miss Lent's second season in these concerts which are held in the picturesque setting of the Yellow Barn.

**Maurice Milmet** recently presented his pupil, Gertrude Oberwager, in a piano recital at the Linnell-Milmet Studios. Florence Schulman, another Milmet piano pupil, was awarded the silver medal in the New York Music Week competition. Teresa Trucano, soprano, gave a recital in Butte, Mont., and presented a program of songs and arias which she had coached in New York with Mr. Milmet.

**Marie Morrissey**, contralto, will be one of the soloists at the next biennial Cincinnati Festival which will take place the week of May 7, 1929, at Cincinnati, Ohio.

**Gina Pinnera's** engagement in Wichita, Kans., under the auspices of the Saturday Afternoon Musical Club, which

has already been announced, has just been set for January 15. This precedes by only a few days the soprano's two engagements in Detroit, Mich., as soloist with the Detroit Symphony Orchestra on January 20 and in recital under the auspices of the Detroit Golf Club.

**Clara Rabinovitch** due to an extended European stay prolonged on account of a large number of recitals and concert appearances on the Continent and in England, was not heard in New York last season. However, on October 27 the pianist will appear in recital at the Town Hall, to be followed by a second recital later during the season.

**Margaret Riegelmann** sang at the Strand Theater, Red Bank, N. J., June 21-22, this being a benefit for Wallace Reid Memorial, New York. Her April 29 concert debut in New York brought her splendid notices.

**Lisa Roma** sang on the Steel Pier at Atlantic City on the afternoon and evening of June 17, and the following day the Atlantic City Union declared that she has "a beautiful and flexible voice, a wide range of vocal effect, a high degree of intelligence, and telling dramatic ability."

**Jean Skrobisch**, tenor, recently sang Wagner's Schmelzelied, Siegmund's Love Song, and several Schubert Lieder for a private audience which greatly admired his ringing high A's and splendid style.

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"Kovantchina offered by the Pennsylvania Grand Opera Company as a premiere presentation in America in general effect was a notable and a history-making

achievement."—Linton Martin in Philadelphia Inquirer, April 19, 1928.

"The Pennsylvania Grand Opera Company attained a new plane of prestige and authority last evening with the presentation of Kovantchina."—H. T. Craven in Philadelphia Record, April 19, 1928.

"Verdi's Otello presented last night by the Pennsylvania troupe compared favorably with any musico-dramatic production offered here this season by any organiza-

tion, imported or domestic."—Philadelphia Record, December 1, 1927.

"The Pennsylvania Grand Opera Company scored a triumph last evening."—Arthur Tubbs in Evening Bulletin, December 1, 1927.

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NEW YORK JULY 12, 1928 No. 2518

Socalled musical "gems" often are spurious.

Festivals, festivals, festivals everywhere in Europe  
at present.

Primitive races used to pray for rain; projectors  
of outdoor musical events pray against it.

Critics frequently score the composer that scores  
the music which scores with the public.

The war is over. Germany loves the music of  
Puccini, and Italy loves the music of Strauss.

Many an ancient opera exhumed for revival, is  
found upon rehearsal to have become mummified.

Choruses of 2,000 or more voices sometimes pro-  
duce less real music than is projected by one truly  
artistic singer.

Helen of Troy captured the fancy of Paris in her  
day; and Helen of Egypt has just achieved her con-  
quest of Dresden and Vienna.

Now that Philip Hale is a Doctor of Music, his  
musical prescriptions should have an added value for  
public performers and composers.

Good music and jazz oftentimes are closer to-  
gether than is generally suspected. On occasions  
they are separated only by a mere turn of the radio  
dial.

There was a report in town last week that Eugene  
Ysaye, the famous violinist, teacher and conductor,  
had died at his country home near Brussels, but  
fortunately the rumor turned out to be untrue.  
Cable advices tell that the illustrious master is very  
ill and in grave danger, but his physicians have not  
given up hope. Many sympathetic wishes for  
Ysaye's rapid recovery will arise throughout the  
musical world.

An impromptu questionnaire recently held at the  
Musical Union in New York City disclosed the fact  
that the most important instrument in the orchestra  
is the tympani; next came the double bass, then the  
second fiddle. The first violins, which sing out most  
of the melody, trailed far behind. Thus rhythm and  
harmony would seem to hold a higher place in the  
musician's esteem than melody. But a significant  
fact with regard to the victory of the tympani was,

that Albert Frieze, veteran kettle-drummer, and his  
whole School of Percussion, were at the Union that  
day, looking for summer jobs.

It is the opinion of one of our strenuously observ-  
ing Western correspondents, that "the true mission  
of music clubs is to club reluctant fathers, husbands,  
sons, and other males, into attendance at good con-  
certs."

According to a recent Customs House decision,  
the painted scenery imported by the Metropolitan  
Opera House is classified as "art." One wonders  
whether the arbiters in the matter have witnessed  
certain mildewed interiors and exteriors used at our  
proud cathedral of lyricism? Nevertheless, the  
Customs authorities may be right; there is good art  
and bad art. In justice to the Metropolitan it should  
be added, however, that much of its scenery is effec-  
tively suggestive, and some of it is altogether beau-  
tiful.

The Stadium and the Goldman Band seasons are  
again in full swing, and both are nightly attracting  
vast audiences drawn from all strata of society. It  
takes but a casual observer to note that good music  
well played is much better understood and much  
more acceptable to the masses than it was but a few  
years ago. Much has been said pro and con the  
effect of the mechanical music-making contrivances  
on the cause and future of man made music; the  
views advanced from time to time have ranged from  
the depths of pessimism to the heights of optimism.  
Theories and prophecies are valuable in their way,  
interesting and instructive. But facts are facts; and  
the plain fact is that, notwithstanding the phono-  
graph, the pianola, the radio, the vitagraph and the  
various other inventions which bring to the indolent  
public music into their very homes, the potency of  
real, live honest to goodness music is not diminish-  
ing, but increasing from year to year. In matters  
of art, it would seem, the human equation can not be  
denied.

In another column is an account of the opening  
of the Stadium concerns here last Thursday even-  
ing. The series began with a handicap of rain,  
necessitating an indoor performance of the program,  
but that did not deter a capacity audience (3,000  
persons) from being in attendance at the Great Hall  
of the City College, and evidencing warm response  
to the players (the new Philharmonic Symphony  
consolidation) and to the conductor, Willem Van  
Hoogstraten, a prime favorite with the listeners at  
the Stadium. If the concert could have been held  
outdoors, at least 10,000 auditors would have occu-  
pied the vast seating capacity of the Stadium. These  
outdoor seances of symphony have entered vitally  
into the summer life of the music lovers of New  
York. A number of generous ladies and gentlemen  
make up the annual deficits (sometimes as much as  
\$50,000) of the concert series, and their honorary  
chairman, Adolph Lewisohn, is determined to make  
the undertaking a permanent yearly feature. He  
presented the Stadium to the City College and sug-  
gested the idea of the summer concerts. At the  
opening last Thursday, Mr. Lewisohn made an earn-  
est and modest address.

## THE RESULT OF ADVERTISING

The result of judicious and persistent advertising  
has rarely been better demonstrated than at the Chi-  
cago Musical College. The result, in this case, is  
that the summer enrollment has, as General Man-  
ager Carl D. Kinsey expresses it, "gone over the top,"  
which means that the enrollment this year is larger  
than ever before. That is the way Mr. Kinsey cal-  
culates—and a good way to calculate it is! If you  
don't go forward you go backward. If this year's  
business is not better than last year's business there  
is something wrong. Mr. Kinsey knows it, and so  
he watches his figures, not only for this year but for  
last year and other years as well.

As a result the Chicago Musical College is just  
now a bee-hive of musical activity. One has but to  
wander about its corridors to be convinced of this.  
Every studio is occupied, there are students in the  
waiting rooms (poring over the MUSICAL COURIER  
and deciding in their minds how great their successes  
are going to be when they finally emerge, graduates  
of the Chicago Musical College!), and on all sides  
there is an air of excitement and delight—for there  
is no time in life more delightful than the student  
years, no period during the student years more won-  
derful than the days spent in master classes under  
the influence of master teachers!

The college enrollment has "gone over the top,"  
and no doubt some of the hundreds enrolled will  
likewise "go over the top" in an artistic and cul-  
tural way before the season closes.

## GLORY BE!

"There are two kinds of musicians," says Ed-  
ward Harris in the San Francisco Bulletin,  
"those who use music for the glorification of  
themselves, and those who devote themselves  
to the glorification of the music."

In a general way this may be true, but one  
may doubt if any of the musical saints or sin-  
ners are quite as Simon pure as the phrase sug-  
gests. None of us are all bad or all good. The  
world is made up of neutral tints and neutral  
characters—one more neutral than another, per-  
haps, but none quite spectrum-pure.

Yet there is a bit of truth—and a whole lot of  
psychology—in the thought that is worth pon-  
dering upon. Glorification of one sort or an-  
other, more or less, is the way of humanity,  
and most of it has self for its object, even when  
the self does not appear on the surface. The  
Parsifals of humanity are few and far between  
—and most of them are in the insane asylum, or  
in the poor house, where they deserve to be.

Musicians may, occasionally, work for years,  
and years, and years to learn their trade merely  
and solely because they want to glorify the mu-  
sic they play, but if they do, why do they then  
so anxiously await the day when the public ap-  
pearance is secured and the public plaudits  
aimed at them? Is that to be explained, also,  
as a desire to glorify the music?

Well, perhaps! And then again perhaps not!  
We seem to feel that sometimes when the vio-  
linist, or the pianist, or the singer, or the com-  
poser, stands or sits in his studio, slaving in  
weariness for mastery of the means of music-  
making (mastery of self, it really is sometimes!)  
he may, for a brief moment, dream of the day  
of glory to come, and the dream has more to do  
with glory than it has to do either with the  
money earned or with the glorification of some  
other man's music.

Perhaps this is a sadly cynical point of view,  
one to be shunned, but, alas! when one deals  
with one's self for a good many years one must  
either come to the conclusion that one's self is  
worse than the rest of the world, or that the  
rest of mankind is no better than one's self, and  
one has a strange desire to wish to shine before  
one's fellow men, even when the shining serves  
no useful purpose.

We all cherish our press notices, even when we  
have to invent them ourselves. The fish story,  
the golf score, the way we "sassed the boss,"  
the time we took high C, the world-beating sale  
of our books or our music, the curtain calls,  
how much cheaper we can get things than any-  
body else, our wonderful judgment in select-  
ing a car (as witness the marvelous perform-  
ance of OURS!), and so on and so forth, ad  
infinitum . . . it sounds more like the glori-  
fication of self than the glorification of some-  
thing external to ourselves, doesn't it?

And would audiences care for the artist  
whose only interest was the music? Could  
such an artist have the human sympathy that is  
necessary to win human hearts? Do we really  
love the saints?

We certainly do not! We may not care to  
have an artist show too plainly his love for  
self; we do not care for cheap affectation; but  
we do want to feel that the man or woman who  
is making music for us is vibrating with human  
passions, passions like our own, the things we  
would like to feel (if our nature were stronger),  
would like to express (if we had the gift of  
expression).

That is what music is—the gift of expression,  
—and we conceive that the very great musician  
must have stronger, more direct and definite  
feelings than those of the average man or  
woman, as well as the gift of expression. A  
Beethoven, a Chopin, a Liszt, a Sarasate, a  
Patti, a Caruso, a Wagner, must have deeper  
feelings than the rest of us. For—how amaz-  
ingly powerful they are! and yet even the best  
of those music makers never succeeded in fully  
and completely putting them across the foot-  
lights. There is always a little loss in getting  
the feelings on paper, in projecting them from  
stage to public.

And as for the glorification of the music, is  
not the music maker's work rather the glori-  
fication of these great emotions, of his own in-  
tense and powerful feelings? Self-expression  
it has been called, and surely it is that—and  
ought to be!



# Variations

By the Editor-in-Chief

In the New York Herald Tribune of Sunday, July 1, our esteemed colleague, Lawrence Gilman, published an article called *When the Jury Disagrees*, of which the following were the opening paragraphs:

There are certain popular fallacies that are beyond correction, that are, indeed, deathless, and will endure as long as human error persists in the human mind—which, it is fair to guess, will be forever. But that is no reason why one should cease combating them. It is useless, of course; but at least it is wholesome exercise.

One of these fallacies is the belief that criticism—dramatic or musical or literary or art—is invalidated by the notorious fact that critics disagree in their judgments of particular works. The gifted and exhilarating editor of *THE MUSICAL COURIER*, Mr. Leonard Lieblich, has long amused his readers by printing in parallel columns, under the heading *What the Jury Thinks*, the opinions of the various music critics concerning some opera or symphony or pianist or fiddler or conductor. Of course, the jury never agrees—at least in Mr. Lieblich's diverting exhibit. Once in a blue moon, as a matter of prosaic fact, the critical jury does agree. But on such occasions it always happens that Mr. Lieblich's columns are crowded with more important matter, and the critical consensus goes uncelebrated. But in the main, Mr. Lieblich is fully justified in giving his readers the impression that the music critics are normally in disagreement.

It is flattering to be praised by Mr. Gilman, and it is a matter for pride to be fully justified by him.

In a whimsical moment some ten years or more ago, we published in this place several dozen parallel critical contradictions of the New York music reviewers. Our intention was humorous and we were content to let the subject drop with that single presentation of examples.

However, the intended bit of diversion seemed to strike wide response, and the *MUSICAL COURIER* received so many requests for a continuance of the "deadly parallels" that journalistic expediency prompted publication of *What the Jury Thinks*, as a regular weekly feature. The work of compiling it was turned over to one of our assistant editors.

Several years later the pressure of space limitation suggested the dropping of *What the Jury Thinks*, and it disappeared from our columns.

Immediately there was a renewed wide demand on the part of readers and advertisers of the *MUSICAL COURIER* for a resumption of the department, and it had to be restored, apparently to remain permanently—which, from the editorial viewpoint, means as long as sustaining interest evidenced itself strongly enough.

What the Jury Thinks never was intended to expose critical incompetency, but merely to emphasize critical fallibility. The contradictions seldom failed to amuse many readers; and others gained consolation and justification from them, in the belief that an adverse judgment from a critic was not necessarily "the last word" in the matter.

The reflection arises, too, that even when all the critics agree, they might nevertheless all be wrong.

On certain occasions the writer of these lines, whose fate it is to act also as a reviewer on a daily paper, has been appalled to find his earnest and honest critical verdict at complete variance with the estimates of all his colleagues in the other newspapers. Sometimes a few of them were of his mind; or again, only one confrere agreed with him.

At such moments we have necessarily felt temporarily that we were either right or wrong; but moved by human impulse and the true critical instinct, we nearly always decided in the end that we were right. Like the man in the anecdote, our resolve was: "That's my story and I'm going to stick to it."

On the foregoing grounds we base our belief that all criticism is but the expression of personal opinion based on individual knowledge, nature, training, taste, experience, environment, and previous condition of servitude.

In his own heart every sensible critic must feel that he is not laying down omniscient and immutable law in his reviews; and that his decisions are not verdicts from which there must not be appeal or dissent. They represent merely the expression of his mental and emotional reactions as he feels them at the time of writing. He undoubtedly has been astonished now and then to discover that the same material is capable of arousing in him totally different and frequently totally opposite reactions at various other times.

Variations and contradictions of that kind are traceable chiefly to changeable moods which regulate

degree and kind in the power of receptivity; and they are influenced also by lapses of time as such, by frequency of performance, by advancing age (with resulting difficulty in the acceptance of things that are new in method, technique, and style) and by the general evolutionary changes of musical modes and tastes.

It behooves the honest critic to remain humble. We stay so chiefly through our daily perusal of what other critics write, and our weekly reading of that delectable contradictory compilation, *What the Jury Thinks*.

Apropos, musical reviewing in Russia at the present time probably is the most progressive and effective in the world. At Kiev, an army colonel not long ago took umbrage at the way a café pianist played a certain Bolshevik march. The military gentleman promptly shot the performer.

We have just thought out a system of music reviewing not quite so severe as that of the Red Colonel, but nevertheless just and convincing, fair alike to the critic and the criticized. We shall develop the idea more fully during the next few days and present our suggestions in the next instalment of *Variations*.

Now that summer is here, American male citizens have stopped arguing violently about the merits of Scarlatti and the future of Wagner's leit-motif scheme, and are engaged in discussing heatedly whether Monsieur Babe Ruth or Signor Lou Gehrig shall hit more home runs during the current baseball season.

Opus O'Flynn writes: "I had occasion to tell Siegfried O'Houlihan the other day that Stravinsky's recent compositions remind me of the Irish military instructor's definition of strategy. 'Strategy,' he explained, 'is when you don't let the enemy discover that your ammunition has run out, but just keep on firing.'"

Prima Donna (over the 'phone)—"I can't sing Aida tonight; I have a dreadful cough."

Impresario (cheerfully)—"Fine! Then we'll do *Traviata* or *Bohème*, and put you on as the consumptive heroine."

A lady, observing that a stranger in her pew had no hymn book, handed him one politely. "Thanks," said the recipient, laying down the volume, "but I rarely use a libretto."

And speaking of librettos, a dark point for Beethoven biographers and commentators to clear up, is the whereabouts of his opera, *Melusine*. He asked the poet and dramatist Grillparzer to give him a libretto, and what followed is best described by that writer himself. He explains:

"Beethoven's request, I may as well confess, caused me no little embarrassment. In the first place I had entertained no thought of ever compiling an opera book, and in the second place I doubted whether Beethoven still was able to compose an opera, for he had become entirely deaf and his latest works, aside from their high artistic merit, revealed a degree of austerity which seemed to me to be opposed to the proper handling of singing voices. However, the idea that I might be of service in enabling the great man to give the world a composition that under any circumstances would be interesting, caused me to put aside all scruples and I yielded. . . . I chose the fable of *Melusine*, eliminated the doubtful dramatic elements as much as possible, tried to give frequent employment to the chorus so as to achieve mighty finales, and also by making the third act nearly melodramatic, I attempted to adjust myself to Beethoven's latest musical manner. The master seemed to like my poem and promised to begin its composition a few days later, as soon as he was to arrive in the country. When we met some time later, Beethoven said to me: 'Your opera is finished.' After Beethoven's death not a piece of manuscript was found which could be connected with our collaborated work. My libretto subsequently fell into the hands of Conradin Kreutzer. If no contemporary composer finds it worth while to set my *Melusine* to music, I have no feeling of unhappiness about the matter. After all this time, the music appears to be as remote as the poem."

More about librettos. Verdi and Boito became acquainted shortly after the former had read the libretto of *La Gioconda*. Verdi sent laconic word to Boito: "I should like to compose *Otello*. Do the libretto." Boito made written answer: "Very well." According to the *Corriere d'Italia*, the libretto was almost finished when Verdi sent for Boito.

"You wrote the libretto of *Gioconda*, did you not?"

"Yes."

"Then you must remember the monologue of Barnaba in the first act."

"Yes."

"Is there any reason why Iago could not have a monologue like that?"

"None."

"Well, I have the music of it ready—here." Verdi tapped his head.

"Do you wish the text?"

"With all my heart. When may I have it?"

"Tomorrow."

"Why not today?"

"All right. Let us do it now."

"By Jove, that suits me absolutely."

A few hours later Boito handed Verdi the manuscript, and before nightfall all the music was set to the famous *Credo*.

Suggestions again are being made in various quarters here and abroad that Wagner's *Ring of the Nibelungen* be shortened or at least rearranged, because the four operas constitute one long story. The idea is not a new one. According to the late Henry T. Finck, Anton Seidl, famous Wagnerian conductor at the Metropolitan, entertained the practical plan of rendering the *Ring* cycle less fatiguing by dividing the four representations as follows:

First evening: *Rheingold* and the first act of *Walkure*.

Second evening: Second and third acts of *Walkure*.

Third evening: First and second acts of *Siegfried*.

Fourth evening: Third act of *Siegfried* and first act of *Goetterdaemmerung*.

Fifth evening: The rest of *Goetterdaemmerung*.

Bertram Smith was another who thought to rearrange the *Ring*, and he offered these suggestions for six sections of the cycle:

First evening: *Rheingold*.

Second evening: First two acts of *Walkure*, lasting with an interval of twenty-five minutes, three hours.

Third evening: Third act of *Walkure*, followed by first act of *Siegfried*.

Fourth evening: Second and third acts of *Siegfried*.

Fifth evening: Prologue and first act of *Goetterdaemmerung*.

Sixth evening: Second and third acts of *Goetterdaemmerung*.

However, antedating the Seidl and Smith schemes, there was an excellent one outlined by another no less ingenious person, who projected the appended schedule:

First evening: *Rheingold*.

Second evening: *Walkure*.

Third evening: *Siegfried*.

Fourth evening: *Goetterdaemmerung*.

The originator of the last named design was Richard Wagner.

*Goetterdaemmerung*, by the way, is a standard rather than a daylight saving work.

Much has been written about the art of accompanying singers, but none of the writers has told the hapless individual at the piano what to do when the vocalist strays a quarter tone from the proper pitch and refuses to come back.

Another hat in the *Ring* is the Tarnhelm.

There is a reason why Grieg has frequently been called "the Chopin of the North." Examine his *Skovstillehed* (*Peace of the Woods*) which is No. 4 of the *Lyric Pieces*, opus 71. It might have been written as one of his *Preludes* by the inimitable Frédéric François himself.

"Giving is living," says the old proverb. Does that apply also to music lessons during the recent hot wave?

There is compensation for everything. Ornithologists complain that the American bald eagle is almost extinct. But then, college mandolin clubs are too.

There is no hurry about our producing the Great

American Composer. The city of Bonn, where Beethoven was born, is 1,003 years old.

A piano is an instrument on which to place the radio.

Have you ever noticed that the metronome ticks too slowly for slow pieces and too fast for quick ones?

At the Olympian games in Amsterdam this summer, a piano playing contest for speed should be included, with sprints and endurance tests in octaves, scales, double notes and cadenzas.

And that reminds us that a pianist tells us he practises with his left hand all the right hand passages of his repertoire, and all the left hand passages with his right. The really difficult thing to do, however, for study purposes, is to reverse the hands simultaneously, cross the feet when pedalling, read the music backward, and breathe through the ears.

Being a good music teacher is easy. Start with studying music for some years, and the rest of your life study your pupils.

Our idea of a joke when we go to Paris again

## Tuning in With Europe

This is the time of the year when American visitors, like birds of passage, glide over Europe, filling the air with their song—or otherwise. Important looking gentlemen sit about hotel drawing rooms mulling over hefty looking brief cases supposedly filled with contracts, supposedly looking for artists to come and sign on the dotted line. Successful, enterprising or just youthful artists flit about London, trying to look famous. Some sing, some play, some are just “looking at the town.” Drop in at a performance at Covent Garden. Sing there? “No, hadn’t thought of it.” No such ideas in coming to Europe . . . European reputation? Dear no, just rest.

Manager Johnson, of the Chicago Civic Opera, is one of those whose presence is reported from the vicinity of Covent Garden. Said to be signing up some new prima donna with an English name. Anyway, she’s going to America, but maybe it’s South. Can’t say a thing—yet. M. H. Hansen, all wrapped up in choirs, whisks in and out of town, surrounded by young Morini, now blossomed out as an impresario and in a checked coat. Mrs. Talbot, Guardian Angel of the Dayton Westminster Choir, lunches with dukes, deans and professors who are going to sponsor the choir’s European tour.

Marion Talley, mamma and sister, gaze at London from the Waldorf Hotel, wide-eyed and delighted. Off to Scotland to see what it’s like. Never been. “Isn’t this a fine country, and aren’t the English polite? Only the men—they don’t wait on the women quite so much as the Americans. Oh, yes, we must hear Giannini sing at the Opera.”

The night she sang there was only one man in the lobby who wasn’t congratulating Daniel Mayer, and that was Daniel Mayer. “What, you discovered her? Why, she’s a wonder!” Two years ago little Miss Giannini herself was trooping in the same lobby admiring someone else, little thinking (perhaps) that she would be the star this year. Prima donnas never think such thoughts.

Dai Buell, prima donna of the keyboard, is in London, too. Making her London debut. Causerie recital in Steinway’s *con* sandwiches and tea. Very jolly. Where do all the people come from, and why must they all shake the artist’s hand?

Wilhelm Bachaus, almost an American at one time, is now almost a Londoner. He loves the Piccadilly Hotel. Just back after his French and Spanish triumphs, especially proud to have made a hit with Debussy in Paris. It is a compliment to have a Frenchman tell you you speak beautiful French. In Madrid he was the first to give Beethoven sonata recitals since the days of Risler in his prime. In Oporto, in Portugal, he says, the public is one of the most musical in Europe. Bachaus told me how a little girl of fourteen, hearing him play the Brahms-Paganini Variations, turned to her father at the fourteenth variation and said: “Oh, Daddy (or Portuguese to the same effect), he didn’t play that one last time.” “Last time” was seven years ago,

is to say to the hotel phone operator: “Please get me Pacific 236 and ask for Monsieur Honegger.”

Arias and songs for the Baden Baden Festival: Zitti, zitti; Piano, piano; Batti, batti; Leise, leise; and Eli, Eli.

Cheer up, little Russian,  
Don’t you cry;  
You’ll be a violinist,  
Bye and bye.

The proper study of man is the kind of music which he likes, and the kind which he fears.

From an English musical exchange: “A pleasant musical diversion is for two players to sit side by side at the piano, put one arm each around the other’s waist or shoulder, and with the arms left disengaged—one right and one left respectively—perform some difficult composition, the player to the right reading the treble, and the player to the left, the bass part. It is amazing how easy the hardest compositions become when done in that manner.” We shall try the system with some pianists we know—their mothers or husbands permitting.

LEONARD LIEBLING.

when the child was seven! Her father is Luis de Costa, director of the Conservatory and the town’s leading musical light.

Bachaus told a pathetic story, too, of the tenor d’Andrade, brother of the great baritone, Francesco d’Andrade, world-renowned a generation ago. Francesco is dead, and his brother, the tenor, is an old man. His career was cut short by deafness, caused by an over-dose of quinine. Despite his deafness he still loves music passionately, and listens to concerts by placing a little piece of metal between his teeth, which somehow communicates the vibrations to his inner ear. Thus he sat in the front row and listened to Bachaus play, while his face lighted up in ecstasy.

To come back to London. There is one American musician that draws more listeners to him than all the rest combined and then multiplied. That is Paul Robeson, the Negro baritone who sings in The Showboat at Drury Lane. Thousands go to the show nightly, and most of them just to hear him sing Old Man River. We haven’t heard it—yet—but twice we heard Paul, in a little circle of friends, sing spirituals. To say that we’ve never heard spirituals like that before gives no idea of the effect. He sings without accompaniment, in absolute silence, song after song, with little pauses between. No one would think of applauding or speaking a word, but everybody is perfectly happy. It goes on for an hour, maybe more, and you emerge as from a trance. Such beauty and simplicity is rare. It’s less than art—and more.

### WHERE IS GRAND OPERA GOING?

Richard Strauss having safely landed in the harbor of a new classicism—vide his new Helen of Egypt—and Franz Schreker’s once promising post-Wagnerian and erotically tainted neo-romanticism having been definitely cast to the “old iron,” Paul Hindemith and Ernst Krenek remain as the two “white hopes” of present-day German opera. Both are talented, and each one in a different direction. For awhile Hindemith played the role of the enfant terrible of modern music; each note that he wrote was a shock, a slap in the face of tradition and convention. While Hindemith turned out “departures” by the dozen, seemingly bent above all on shocking the innocent and unwary, Krenek went on diligently writing concerti grossi, string quartets and concertos which betrayed a veritable horror of all that makes for popular success. They were harsh, academic, even ascetic.

Now the roles seem suddenly reversed. Since Jonny, Krenek has tasted the sweet fruits of high royalties and for such “wages of sin” has sold his surplus ballast of idealism: there is no composer among the young generation today as ready to—and as capable of—writing for the theater and its requirements. At about the same time when Krenek sprang his Jonny upon a baffled world and got ready to follow it up with his new, equally theatrical triptych that Wiesbaden has recently produced, Hindemith turned out his Cardillac, an experiment in pre-classic style, written against his epoch, and against all that the stage demands. Once more, as in good old Meyerbeerian days, friend and foe line up before the footlights to stop the plot with broadly

## News Flashes

### Rodzinski in Warsaw

(Special cable to the Musical Courier)

Warsaw, July 4.—Artur Rodzinski, scoring enormous success with Warsaw Grand Opera, receives enthusiastic reception from the critics, audience and entire ensemble. Every performance crowded. Re-engaged for next season. M. G.

### Argentina Ballet's Success in Paris

(Special cable to the Musical Courier)

Paris, July 7.—Argentina Ballet season the biggest success of the Paris musical season. The number of performances were doubled.

DE BOGORY.

### Shavitch to Conduct Berlin Symphony Next Season

(By special radiogram to the Musical Courier)

Berlin, July 7.—The Berlin Symphony Orchestra announces the appointment of Vladimir Shavitch and Kunwald as conductors for next season. Shavitch, who is the regular conductor of the Syracuse Symphony Orchestra, and has recently been conducting in Russia by invitation of the Soviet government, will conduct the second half of the season and will also take the orchestra on tour. He is the first foreigner to be so honored. C. H. T.

designed ensembles; once more arias and duets are reinstated in their pre-Wagnerian glory. And all that with a kind of music which painstakingly avoids any congruence to the plot, which becomes idyllic and bucolic while the wily villain plunges his dagger into his victim’s back, and which stops altogether at the most crucial moment of the drama.

Hindemith, to put it in a nutshell, still wrestles with the problem of grand opera as a twentieth century species. Krenek, for his part, mocks all problems and denies their very existence by creating a genre that might be termed grand operetta. This is typical of our time, of course, but it does not give the answer to the burning question: where is grand opera going? Strauss’ successor—the man to give us a new Salome and create the old form anew—is not in sight.

P. B.

### DEFINITIONS

Some new definitions: A pianist—a fellow that bangs notes to make bank notes. Impecunious musician—A fellow that plays notes to pay notes. Plagiarist—A copyright. Critic—A fellow that tells others how to do it, but cannot do it himself. An exceptional conductor—One who does not tell the orchestra that the first three notes of Beethoven’s fifth symphony are not a triplet. Practicing—The neighbors’ delight. Recital—Business man’s cure for insomnia.

### WHAT IS JAZZ?

American jazz is more in evidence than ever this summer at Lido, near Venice, much to the discomfiture of Italian musical purists and Mussolinian nationalists. One of them coins a new definition for jazz. He says, “Jazz is music with its clothes off.”

## Obituary

### JOSEPH ENGEL

Joseph Engel, stage manager of the Chicago Civic, died on July 2 of a heart attack at his home in Chicago. Mr. Engel was stricken while at his desk, working on plans for next season. The deceased came to America in 1905 under engagement with Oscar Hammerstein, and in the same year he settled permanently in Chicago, where the first regular opera had just been organized. He was known for his skillful handling of scenic and lighting effects and of large stage ensembles. Surviving are a daughter and a son, Carl, who is in charge of the department of music of the Congressional Library in Washington.

### MARIE NOVELLO-DAVIES

Marie Novello-Davies, well-known pianist, died at her home in London on June 21. Several months ago she returned from Florida in ill health and never recovered. She came from Maesteg, in Glamorganshire, Wales, and began her career by winning the prize at the National Eisteddfod there. Later she studied with Leschetizky, afterwards winning recognition in Europe and America. She was buried on June 26 at Maesteg, where she was born.

M. S.



## Musical Courier Forum

CASELLA EXPLAINS

Boston, July 3, 1928.

To the Musical Courier:

I have just read, in your issue of June 28, a note on the festival which is to be given by the International Society for Contemporary Music at Siena, next September. The note contains certain comments which are less just than they seem to be.

You deplore the fact, for example, that the Augusteo Orchestra, which will begin the week with a concert of old Italian music, should not devote itself to modern music. May I inform you, however, that before Siena had been chosen as meeting-place, it had already been decided by the assembly of delegates held at Frankfurt-on-the-Main last year, to limit the festival this year to chamber music; this was done so that there would be better opportunity—after a year's rest—to discover a larger quantity of orchestral music from which to make selections for future concerts.

Another thing: The Italian section, over which I have the honor to preside, thought it would be interesting—and in this they found complete approval from President Edward J. Dent and all the delegates that met at Zurich last March—to fill out the three concerts of chamber music to be given by the I. S. C. M. (which would not have sufficed to make up a week of concerts) with a few performances that, without comprising part of the official concerts of the I. S. C. M., would nevertheless be of a nature which would harmonize happily with the spirit and the place of the meetings. This is how we came to offer our guests a concert of old Italian music and another concert of purely choral nature (likewise made up of old Italian music) which will be given by the Polifonica Romana under Monseigneur Casimiri. In addition to these concerts, the Corporazione delle Nuove Musiche will offer, on the 15th of September, a performance of *Les Noces*, by Stravinsky, conducted by me.

This method of adding to the concerts of the I. S. C. M., moreover, is not at all new. All will recall that often, at each festival, the concerts of the Society have been given amid performances of a nature far removed from its own aims. Let me cite, from memory, only the theatrical cycle of Smetana offered by the National Opera of Prague in 1924, and the orchestral concert of old Italian music given by our section in Venice, September, 1926. The matter, then, is in no way surprising, and should be interpreted only as a manifest proof of the interest which the Italian Government feels in the meeting at Siena (to which Mussolini has granted his distinguished patronage and considerable financial support); and, in any case, as a state of affairs that has been established a long time, in complete agreement between our Corporazione and all the other national sections.

Hoping that these lines will serve to dispel the slight misunderstanding which is at the root of your little article, I remain,

Cordially yours,

(Signed) ALFREDO CASELLA,  
President of the Corporazione delle  
Nuove Musiche, of Rome.

The article to which this refers is herewith reprinted:

The program of the annual festival of the International Society for Contemporary Music at Siena, Italy, September 10-17, has an interesting feature which is unexpected. This is a concert of old Italian music by the orchestra of the Augusteo from Rome under Molinari. It was understood by the music committees and the various national sections of the International Society that no orchestra works could be submitted because there would be no orchestra. It now appears that there will not only be a great orchestra, but a great conductor, and it seems a pity that this eminent instrumental combination should be used to play old Italian music instead of playing some of the music of contemporary composers. The International Society for Contemporary Music was organized for the purpose of performing music by writers in the modern idiom. If the Society is to live and thrive it must adhere to its original intention and plan. It is probable that every national section of the entire organization, not to speak of innumerable young modern composers, will feel it



to be a personal injury that, an orchestra being available, modern works were not played by it.

### Kansas City Civic Grand Opera

KANSAS CITY, Mo.—The Kansas City Civic Grand Opera Company presented its eighteenth season of grand opera in English recently in Ararat Temple, giving Lohengrin, Rigoletto and Tales from Hoffman. A notable cast of principals augmented the local singers, including Gladys Cranston, who made an appealing Elsa; Signe Becker, a magnificently sinister Ortrud; Henry Thompson, an heroic and artistic Lohengrin; Louis Kreidler, a fine Telramund; Ottley Cranston, as King Henry and Sparafucile, with his fine diction and seasoned experience; Leo de Hieropolis, bringing his rich baritone voice and gift of acting to the title role in Rigoletto and the baritone in Hoffman; Henry Thompson, who also sang Hoffman and the Duke, creating an enthusiasm with his beautiful singing of *Woman so Changeable*. Opportunity was given the following singers in other parts in the operas, reflecting great credit on the training and coaching of Mr. and Mrs. Cranston; E. K. Knickerbocker and Albert O'Rear as the Heralds in Lohengrin; Dene May, as the Doll; Grace Nelson McTienran, Giulietta; Josephine O'Flaherty, Olympia, in Hoffman; and Gladys Morrison, as Gilda in Rigoletto. Miss Morrison possesses a voice having a naturally sympathetic appeal, making a touching Gilda. The chorus showed excellent drilling and schooling, which come from experience and training. N. De Rubertis conducted, and was a tower of strength to the production, coordinating the work of the principals, chorus and orchestra with unflinching instinct. Especially to his credit was his skillful management of the enormous task of a Wagner score.

Mr. De Rubertis is also director of the Kansas City Orchestral Training School, which has had a marked success in its first season, his classes having appeared in four orchestral and ensemble programs with great success. In response to the urgent demand for surrounding territory, a special summer class has been formed and is in session, to continue throughout the vacation period. E. M. H.

### Roma Sings "With Telling Dramatic Ability"

"It is not often that a singer gives such pleasure by her voice, her vocal art and her fine sincerity as Lisa Roma, noted American soprano, gave a large audience in the music hall of the Steel Pier," wrote George R. Weintraub in the Atlantic City Evening Union. "For to her program," he continued, "Miss Roma brought a beautiful and flexible voice, a wide range of vocal effect, a high degree of intelligence, and telling dramatic ability. Her voice is remarkably even through all its registers and she sings with equal ease in smooth, sustained lyric passages and in dramatic outbursts. Whatever the measure, the quality of her tone, of rich, warm, glowing timbre, remains the same. And as a background, enveloping the work of the entire afternoon, there was the grace and poise of Miss Roma's personality. The enthusiasm which she provoked in the large audience was richly merited." Miss Roma's program included an aria from *La Forza del Destino* and songs by Campbell-Tipton, Schumann, Rimsky-Korsakoff, Godard and Hadley.

### Topeka, Kan., Enjoys Althouse's Art

On his way East from the Coast, Paul Althouse stopped off in Topeka, Kans., and gave a recital, about which the Journal of that city commented:

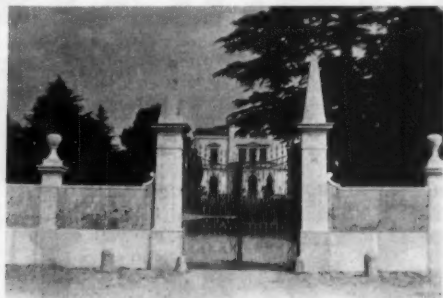
"Paul Althouse has arrived, in his career of great artist, at a point where all I can say about him is that he comes on and goes off of the stage accompanied by an atmosphere in which live the isolated great. He sings with the understanding, the affection and the authority of a profound thinker who has wandered alone through the mystic and almost isolated spheres of the richest and godliest art given to man—music, not of the brain but of the heart. He sings with the tenderness of a crooning mother and again with the majesty of a universal messenger, and with all that he is just Paul Althouse."

### Robert Braun Plays at Elks' Concert

When Robert Braun, pianist, and head of the Braun School of Music, Pottsville, Pa., appeared recently in a concert given by the Elks at the Capitol Theater in Pottsville, the reviewer of the Evening Republican declared that he played as if the audience had gotten into his blood. To quote the same critic, Mr. Braun's three numbers by Godowsky and also two encores, the Sextette from Lucia and St. Francis Walking on the Waves, "took on a freshness that caused a spontaneous outburst of applause."

### Activities of Parker Pupils

An informal program was given at Mabel M. Parker's Philadelphia studio on June 28 by three of her pupils, Jane Nicholl, Olga Swan and C. Charles Heron, assisted by Aeuchen Schmidt, pianist. Ruth Fowler, an artist pupil of Miss Parker, sailed for Europe recently but will return in the fall for further study. Gladys Gomersall, another Parker artist, has left for Vermont, where she will spend the summer.



## I See That

Virginia Warren made a decided impression in her Paris debut.

Theodore Appia, Swiss composer, has joined the faculty of the Master Institute of United Arts.

Nightly downfall of rain fails to dampen enthusiasm of Ravinia Opera fans.

DeWald-Kuhle has a large class in Harrisburg.

American Guild of Organists holds general convention in Dayton.

F. Voorhees announces a Voice Radio School.

Marie Novello-Davies and Joseph Engel are dead.

Huge throngs pack the Stadium in New York during the first week of summer concerts.

Artur Rodzinski scored enormous success in Warsaw.

The outdoor season of the Cleveland Orchestra, under Rudolph Ringwald, began on June 26.

Paris acclaims the Argentina Ballet.

Helena Lewyn is married.

Shavitch is to conduct the Berlin Symphony next season.

Cadman's new song, *Rivets*, has been described as "the strongest message in song that he has yet written."

Doris Niles danced recently before the Spanish royal family.

Paul Paray is the new musical director at Monte Carlo.

Budapest is planning to establish a permanent annual festival in honor of Franz Liszt.

Carl Flesch has been appointed professor of violin at the Berlin High School for Music.

Felix Weingartner will hold a master class for conductors at Zurich next year.

John W. Claus, pianist and pedagogue of Pittsburgh, has left for his summer classes in Los Angeles, Cal.

Lillian Hunsicker, soprano, will sail on the S. S. Berengaria, July 16, for Cherbourg, France.

The Goldman Band presented a special program of patriotic music on Independence Day on the Mall in Central Park.

The Conneaut Lake Festival is being held this week, from July 9 to 15, at Conneaut Lake, Pa.

Dino Borgioli was highly praised for his interpretation of the role of Rudolpho (*La Boheme*) at Covent Garden.

Vienna acclaimed Karl Krueger's conducting.

The Philadelphia Civic Opera Company will give sixteen performances next season.

The Budapest Philharmonic Orchestra was heard in London.

Artur Rodzinski has been reengaged as conductor of the Warsaw Grand Opera.

Tamaki Miura, Japanese soprano, has been engaged by the Pennsylvania Grand Opera Company.

The famous Royal Belgian Band is to tour America.

Leon Sampan will leave the piano department of the Ithaca Conservatory of Music at the conclusion of the summer session.

Fern Jordan has taken a staff position at the Cleveland Conservatory of Music.

### Stephens' Scholarship Contest at Gunn School

The Percy Rector Stephens scholarship contest, held on June 23, at the Gunn School of Music, Chicago, where this distinguished voice teacher is holding a summer master class, had as judges Charles Marshall of the Chicago Civic Opera Company, Glenn Dillard Gunn and Robert E. Ring. The scholarship donated by Elisabeth Rethberg was won by Mildred Loughlin of St. Louis, a pupil of Bernard Ferguson. Two partial scholarships given by Reinald Werrenrath, were won by Beulah Burkholder, pupil of Christina Dickson, and Myles Hasgall, pupil of Bernard Ferguson. The teachers, Miss Dickson and Mr. Ferguson, are both former pupils of Percy Rector Stephens.

### Elsa Riefflin Under Meurer Management

Elsa Riefflin, soprano, who is now under the management of Albert W. Meurer, will give a recital at Engineering Auditorium on November 15.



VIEWS OF THE RAISA-RIMINI ITALIAN VILLA, THE GIACROSA,

where the Chicago Civic Opera singers spend their summers. The genial baritone writes that on the farm "there are plenty of cows and pigs to feed the singers." In the little group pictured at the upper left Mme. Raissa and her husband, who is at the wheel, were photographed as they started off on a motor trip with a group of Chicagoans, including Marion Claire, Chicago soprano, who was recently engaged for the Chicago Civic Opera for next season, and Mlle. Zukovsky and Mrs. Rich.

## American Guild of Organists Holds Seventh General Convention In Detroit

DETROIT, MICH.—The seventh general convention of the American Guild of Organists was held in Detroit, with headquarters at the Hotel Statler. The arrangements for the meetings and programs were carried out smoothly under the efficient management of Francis A. Mackay. About three hundred assembled with representatives from nearly every State in the Union and the atmosphere was one of interesting geniality.

After registration at the Statler under Carl Riebling, adjournment was made to the Consistory chapel of the Masonic Temple to listen to a recital by William Barnes, of Chicago. Luncheon at the Temple followed. The next meeting place was the Institute of Arts, where after a personally conducted tour through the building by Clyde Burroughs, secretary of the Museum, he read a paper on Music in Art Museums. A joint recital on the organ of the main auditorium followed, by Marian VanLieu, of Detroit, and Sheldo Foote of Wisconsin.

In the evening the program was given in St. Paul's Cathedral. Robert Cato, of the Michigan chapter, preceded a program by the Cathedral Choristers with a short recital.

The following morning there was a demonstration of Moving Picture Organ Playing by Arthur Gutow, organist of the Michigan Theater. This was followed by a trip around Belle Isle, followed by luncheon at the Jefferson

Avenue Presbyterian Church. At 2 P.M. Alle Zuidema, organist of the church, gave a Carillon recital after which Frank L. Sealy Warden of the A.G.O. read a paper on What Has America Done for the Anthem. At 4 P.M. Edwin Kraft, organist of Trinity Cathedral, Cleveland, gave a program.

In the evening, Charles Courboin, of Philadelphia, gave a recital in the main auditorium of the Institute of Arts. This concert attracted many besides the delegates as Mr. Courboin is well known here owing to several appearances with the orchestra.

The last morning, at the Hotel Statler, a paper on Guild Examinations was read by Dr. Edward Manville after which the delegates and members went to Ann Arbor where a luncheon was given by the Regents of the University. This was followed by a recital in the Hill Auditorium by Palmer Christian. The convention closed with a banquet at the Hotel Statler, where Marshall Pease acted as toastmaster, and music was furnished by the Northern High School Orchestra of Detroit under the direction of Arthur Searle.

The officers of the Michigan chapter are: dean, Francis L. York; sub-dean, Beecher Aldrich; secretary, Carl Riebling; treasurer, Adelaide Lee; general chairman of convention, Francis A. Mackay; secretary of convention, Wihla Hutson. J. M. S.

### Stadium Concerts

(Continued from page 7)

Lewisohn, the Honorary Chairman of the concerts, always has been, and still is, a large contributor to their guarantee fund.

Mr. Lewisohn made an address to the audience, as is his annual custom on the opening night of the Stadium series. He said in part:

Good music well performed is a joy to most people. I again have the pleasure of greeting you on this occasion which marks the opening of the eleventh season of the Stadium concerts. Year by year the public is taking a greater interest in these concerts, and the management continues to make every possible effort to supply the Stadium audiences with the very best music. The concerts are becoming more and more popular and every season the attendance is getting larger. . . . In spite of the increased cost of operation there will be no advance in prices this year. . . .

"I think it can be safely said that the Stadium Concerts are a great success, and that they are a great boon to lovers of music. Through these concerts many people in the city are given an opportunity to hear the great works of the masters which they could not do otherwise. I hope these concerts will continue to be successful, give pleasure, recreation and education to large and intelligent audiences who appreciate music of the best quality and that they will continue to add to New York's attractiveness for those who remain in the city during the summer. . . . I regard it as a privilege to have the opportunity of rendering this service to the people of New York. . . .

"The program notes will be written as heretofore by Mr. Lawrence Gilman and the program will be given free of charge. . . .

"The influence of good music is beneficial not only to the large audiences who attend these concerts, but also to the much greater audiences who listen in on the radio in New York and throughout the country. I hope you will all come to these concerts as often as you can arrange and that you will all derive the greatest pleasure out of them."

It is not a difficult matter to describe the musical part of the Stadium ceremonies of last Thursday, whose program consisted of the Meistersinger Prelude, Strauss' Don Juan, Carpenter's Skyscraper ballet music, and Tchaikowsky's fourth symphony—all of it being music familiar here and elsewhere.

The new Philharmonic proved itself to be a body highly musical, pliable and responsive in relation to the conductor, and efficient in tonal and technical achievements. There were some slips, (a few of them due to the damp weather) but they will not recur with further rehearsing of the newly affiliated players.

Van Hoogstraten long ago won the respect and admiration of American audiences as a leader of insight, incisiveness, and brilliancy in interpretation. He answers sensitively to the demands of all styles of symphonic composition. He was particularly successful last Thursday in

the Don Juan and Carpenter's Skyscraper, both being read with wide resource in nuances of tone, tempo, and dynamics. An old favorite of Stadium audiences, Van Hoogstraten had a warm welcome and abiding applause at the opening concert last week.

The Carpenter music, as always, registered strongly through its pictorial suggestiveness and its brilliancy of orchestration. A chorus aided in the work, the singers including Mildred Reed, Rhea Heath, Dorothy Jung, Dorothy Ross, Theresa Rashkis, Mildred Burke, Alan Adair, Emil Asker, William Fargason, Robert McQuilland, Marlowe Jones, Henry Hesse.

Altogether, the Stadium season began auspiciously in spite of the unfriendly weather, and New York now may look forward to two months of the best music, excellently performed, and finely conducted.

Fair weather attended the second concert at the Lewisohn Stadium on Friday evening, enabling a good sized audience to enjoy the program offered by Mr. Van Hoogstraten and his men in the open air environment that is so dear to the hearts of Stadium patrons.

The musical fare for the evening consisted of the Figaro overture by Mozart, Brahms' fourth (E minor) symphony and Wagner excerpts from The Flying Dutchman, Siegfried, Lohengrin and Tristan and Isolde. Only a very few years ago such a musical feast would have been much too heavy to have attracted and held the interest of between four and five thousand people drawn from all walks of life. It was most gratifying to note the enthusiasm that was evoked by Brahms' serious work and the Wagner numbers, which not so long ago were a closed book to all except the "initiated." It would seem that those musical commentators who are constantly deploring the lack of general appreciation for the art will soon have to readjust their views.

The Philharmonic-Symphony Orchestra, fresh after a strenuous winter season and Mr. Van Hoogstraten, full of life and love for his task after a busy winter on the Pacific Coast, played with an infectious verve and technical and tonal excellence that made one wonder whether musicians ever get tired. Possibly it lies in the essence of music itself to preclude weariness in the performer. Be that as it may, the Flying Dutchman Overture, which struck terror to the hearts of the orchestral players of Wagner's day, was given with virtuoso speed and clarity, the Brahms Symphony was projected in all its majesty and grandeur and the Tristan music had its familiar power of separating one from one's seat—proving that it was played as should be. Much well deserved applause fell to the lot of conductor and performers, and a satisfied audience departed homeward better and happier for an evening of good music.

SATURDAY, JULY 7

Saturday proved an ideal night for a concert out-of-doors. The atmosphere was such that each little sound, coming from the orchestral ensemble, was audible at the extreme end of the Stadium. Van Hoogstraten chose a delightful combination of numbers, works that blended in style and spirit. The Russian and Ludmilla overture immediately set

the tone of the entire concert which was that of a lilting swing and sensual tang. The Afternoon of a Faun, the Strauss Artist's Life Waltz, Rimsky-Korsakoff's Spanish Caprice and the New World Symphony, distinctly followed this keynote. The new Philharmonic Symphony still needs a great deal of blending of ideas but the first part of the program was well played. The Strauss number brought an encore and the Debussy work was especially well conducted, Mr. Van Hoogstraten giving to the theme a tenuous poignancy.

SUNDAY, JULY 8

The Beethoven Seventh was the choice bit at the Sunday concert, this being preceded by Weber's Oberon Overture, excerpts from Mendelssohn's Midsummer Night's Dream, and Strauss' Death and Transfiguration. Just what was the matter with the first portion of the program could not be exactly determined but the brasses were entirely too loud to allow one to enjoy the string section to any extent. However, the beauty of Beethoven was dwelt on by Mr. Van Hoogstraten to such a degree as to make one forget what had preceded it. It was Beethoven in his lyrical mood, sensitively felt and executed.

### Proschowski's Successful Season

LOS ANGELES, CAL.—Frantz Proschowski, noted vocal pedagogue, has closed his summer master class in Los Angeles after a successful season. Many professional singers took advantage of the opportunity offered by his classes. This season he specialized on his class for the music supervisors of the public schools, and his scholarship class for members of the school glee clubs. All of this was directly in line with his ambition to awaken the American cities to the need of establishing civic opera companies in the larger cities, which he believes would do away with the necessity for prolonged European study in order to obtain the necessary public appearances. Mr. Proschowski has a list of 500 American cities that he himself has investigated and that he believes could successfully have their own opera season with their own municipal opera company. While in Los Angeles Mr. Proschowski was widely entertained socially and spoke at many club functions upon this subject, notably the annual banquet of the Los Angeles Music Teachers' Association, The Euterpe Opera Reading Club, the Los Angeles Civic Opera Association Banquet, Wa Wan Club Fete, and several other music clubs. He will return to Los Angeles next summer. B. L. H.

### Pilzer Conducts Naumburg Memorial Concert

On the Mall in Central Park, Maximilian Pilzer conducted a concert in honor of the late Elkan Naumburg, on the afternoon of Independence Day. In the fine band stand presented to the City of New York by the former music patron a picked orchestra of sixty, headed by Pilzer presented a program which included Weber's Oberon Overture, two movements of Tchaikowsky's fourth symphony, Phedre Overture by Massenet, Sibelius' Finlandia, Elgar's Pomp and Circumstance March, numbers by Victor Herbert and other pieces. Notwithstanding the intense heat thousands availed themselves of the opportunity of enjoying the gifted conductor's spirited readings and the excellent work of his men.

### Miura and Fox for Pennsylvania Grand Opera

Tamaki Miura, Japanese soprano, and Dorothy Fox, American soprano, are two recent acquisitions to the roster of the Pennsylvania Grand Opera Company, of which Francesco Pelosi is general director. Mme. Miura will appear in Butterfly with the company not only in the Academy of Music in Philadelphia but also on tour. Miss Fox, according to Mr. Pelosi, will appear for the first time on the operatic stage in Philadelphia, and he predicts a great success for her.

### Warford Pupils in Paris

PARIS.—Ten American pupils arrived on the Berengaria on June 14 to continue their studies with Claude Warford at his Paris studio. A like number were due the end of the month. Among those in the first party were Allan Jones and William Hain, tenors, both well known through their concert and radio work; Lenore Riess, soprano, and Jess Chaney, contralto. Felix Leroux and Willard Sektberg again are with Mr. Warford this season.

### Alexander Lambert in Aix

Alexander Lambert, New York pianist and pedagogue, is in Aix-les-Bains, France, where he is not taking the usual cure, but "enjoying rest and good food, of which there is plenty," as he reports. He intends to return to New York on the Leviathan, sailing August 20.

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### Karl Krauter, American Violinist

An artist whose successful career reflects high credit on the standard of musical instruction in this country is Karl Krauter, violinist. Mr. Krauter was born in Columbus, O., received his entire musical education in the United States, and the nearest he ever got to going to Europe was, as he says, when he went to Maine by steamer.

Since 1921, when he graduated from the Institute of Musical Art in New York City, where he studied violin with the late Franz Kneisel and theory and composition with Percy Goetschius, Karl Krauter has won himself an enviable position as a soloist, ensemble player and teacher. On his graduation from the Institute he conducted the student orchestra in a performance of his own fantasy-overture, entitled *In the Spirit of Youth*, and in his New York recital last winter his Gwendolin, for solo violin and piano, was very well received by public and press. In the field of chamber music he has distinguished himself as a member of the well known South Mountain String Quartet and on a transcontinental tour with the Flonzaley Quartet in the season 1924-25, when he took the place of Alfred Pochon, who was ill. Last season the joint recital of the violinist with his sister, Phyllis Krauter, cellist, attracted much attention in New York, especially by reason of their fine performance of the difficult double concerto of Brahms. The pair intend to appear again jointly next season, on which occasion they will present the double concerto by Delius and a suite for violin and cello, by Emanuel Moor.

The violinist will spend the summer months at South Mountain, Pittsfield, Mass., where the South Mountain Quartet gives a series of ten Sunday afternoon concerts during July and August of each year. In September the quartet will assist at the tenth anniversary of the beginning of the Berkshire Festivals, which annually take place at South Mountain. Directly after the Berkshire Festival Mr. Krauter will return to New York to resume his teaching at the Institute of Musical Art. He expects to give his New York recital the beginning of November. Among the activities of the South Mountain Quartet in New York last season were a number of concerts at Columbia and New York Universities and for the University Settlement, as well as at one of the regular Elshuco Trio series.

A Krauter pupil at the Institute of Musical Art, Henry Brynan, graduated in the class of '28 with an average per-



KARL KRAUTER

centage of 93 in all branches. Another pupil, Miriam Stahl, won a Music Week medal in the Bronx during the month of May.

Mr. Krauter expects a visit from his father at the music festival in Pittsfield in September. The elder Krauter is still one of the busiest teachers in the middle west, giving instruction to large classes in violin and piano.

### Vreeland Sings at Rotary Convention

On June 19 Jeannette Vreeland sang before an audience of 9,000 Rotarians at the Rotary International Convention at Minneapolis, Minn., and the next day her success was recorded as follows by the Minneapolis Star: "Vreeland's voice is as glorious as ever. Warm, flexible and of dazzling brilliance, she sang several arias with overwhelming effect. Her phrasing, her easy ascendancy to the heights, her perfect breath control and sense of pitch made her singing a veritable delight." The critic of the Evening Tribune described the soprano's part in the event in this manner: "Vreeland's singing is always a pleasure to hear, her voice was as fresh and clear as though she were at the beginning and not at the end of a strenuous season. On this occasion her interpretations were beautiful examples of intelligent musicianship, her diction was clear, and she had no difficulty in reaching every auditor in the hall with every tone of her voice."

### Annie Louise David Welcomed

Annie Louise David, New York harpist, is passing the summer in San Francisco, where she has been enthusiastically received by California musicians. Alice Seckel, concert manager, entertained in her honor on June 21, bringing together in the Fairmont Studios a large number of artists and society folk. Among those who took part in an impromptu musical program were Charles Bulotti, Austin Sperry, Eva Gruninger Atkinson, Rosina Wilhelm, Margo Hughes and Pearl Brandt.

### Jacob Gegna Closes a Busy Season

Jacob Gegna, violinist and teacher of a large class of pupils many of whom are playing professionally, has closed his studio for the summer. He and his wife left for their country home in Fleischmans where they will spend their vacation. While there Mr. Gegna will prepare several programs for the fall. He will reopen his studio the early part of September.

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## Foreign News in Brief

### HIAWATHA FOR AMERICA?

LONDON.—The latest production here of Coleridge-Taylor's oratorio, *Hiawatha*, in operatic form, had such success that an offer has been made to take it to America. An "influential American syndicate" is said to have asked the producer, T. C. Fairbairn, to visit New York and sixty other cities, with Dr. Malcolm Sargent, the conductor, and the principal members of the cast.

PAUL PARAY BECOMES MUSICAL DIRECTOR OF MONTE CARLO  
PARIS.—Paul Paray has resigned as conductor of the Lamoureux Orchestra, and has accepted the post of musical director of the Monte Carlo Casino, as successor to Léon Jehin, deceased. Paray is already favorably known to Monte Carlo audiences, having conducted symphony concerts as guest during the past two seasons.

CARL FLESCH ACCEPTS HIGHEST VIOLIN POST IN GERMANY  
BERLIN.—Carl Flesch, the eminent violinist, who retired from the Curtis Institute last year, has accepted the post of professor of violin at the Berlin High School for Music. This is the highest position that can be offered a violin pedagogue in Germany and carries with it an ample salary, the opportunity for extensive concertizing and a pension for life. Professor Flesch succeeds Willy Hess, who was superannuated last year.

### ARTHUR NIKISCH STATUE FOR LEIPZIG

BERLIN.—A statue of Arthur Nikisch has recently been completed by Hugo Lederer. It will be erected in front of the Gewandhaus to counterbalance the Mendelssohn monument at the western entrance.

BACH'S FOUR-HARPSICHORD CONCERTOS FOR NUREMBERG FESTIVAL

BERLIN.—It is announced that the program of the Bach festival in Nuremberg (July 13-15) will include concertos for two, three and four harpsichords and the second and third Brandenburg concertos. The concerts will be under the direction of Christian Döbereiner.

### WEINGARTNER TO HOLD MASTER CLASS FOR CONDUCTORS

ZÜRICH.—Felix Weingartner's course in conducting at the Bâle Conservatory has proved so popular that he will have two next season. The second one, a master class, is planned for June, 1929, and will be given with the full orchestra of the Bâle Orchestral Society.

### SWEDISH STUDENTS' CHORUS SCORES IN HOLLAND

THE HAGUE.—The singing of the Swedish Students Choir, Orpheus Drängar, under Dr. Hugo Alfvén aroused great enthusiasm here, and after their performance before the Court, Queen Wilhelmina bestowed orders of knighthood on the conductor and on the president of the choir.

### DUTCH OPERATIC RIVALRY CONTINUES

THE HAGUE.—The efforts to bring about a merger of the Co-Opera-tie Dutch opera troupe and the Opera Italiano de Hondt have definitely failed, so we shall continue to have two competing companies each with excellent conductors and soloists. But both, unless there is some considerable improvement taking place, are weak in their following.

### AMERICAN ACADEMY AT ROME CONCERT

ROME.—The Department of Music of the American Academy in Rome held a concert in June, the program consisting of compositions by the fellows. Alexander Steinert, Robert L. Sanders and Walter Helfer were applauded and appreciated in instrumental and choral compositions.

### BUDAPEST PLANS EXTENSIVE ANNUAL LISZT FESTIVAL

BUDAPEST.—It is understood here that plans are being made to establish Budapest as the home of Franz Liszt's music in the same sense that Bayreuth and Salzburg are centers for Wagner and Mozart, respectively. If the plans materialize, an arena holding 3,000 people, which can be enclosed in bad weather, will be built on Margaret Island. The first festival would be held during the month of June, and sports and other attractions would form a part of the scheme. The proposed program comprises the oratorio *Christus*, the Legend of St. Elizabeth, the Faust and Dante symphonies, a ballet pantomime to music arranged from the rhapsodies and works by leading Hungarian composers. The festival will be under the supervision of Miklós Radnay, director of the Opera, who first proposed the scheme.

### Rosalie Miller and Pupils Sail

On June 30, Rosalie Miller, soprano, who has been having considerable success in teaching, sailed for Europe on the SS. Olympic, with three of her pupils, Maxine Wells from Texas, Olga Brounoff, daughter of the late composer, and Ruth Altman. Miss Miller will personally conduct the trip of the young ladies while in Europe for the summer. The story is a sort of fairy tale. Recently Miss Miller gave a tea at which the three, all ex-Follies girls who possess real beauty as well as naturally delightful voices, sang. Among those present was a well known figure in music who was so impressed that he volunteered to send the three abroad for further study and travel, providing Miss Miller would go along and guide them. The sailing of the quartet on the Olympic was the happy culmination. Plans of interest have been made for the girls on their return.

Another Miller pupil, Isabelle Friedman, who came to New York to study with Miss Miller, so pleased her former local teacher on her return home recently, that the teacher herself will visit New York next winter to work with Miss Miller. All of which means that Rosalie Miller as a teacher is having added success in her interesting career.

### Flonzaley Quartet Subscriptions in Demand

The demand for subscription seats for the farewell series of concerts by the Flonzaley Quartet in the Town Hall, New York, next season, has resulted in arrangement for a special concert to be given on Saturday afternoon, December 15. The transcontinental tour of the organization opens on October 21 at Williams College, and it is understood that already the tour is practically booked from coast to coast.

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## Music Notes From Coast to Coast

### CINCINNATI COLLEGE OF MUSIC NOTES

**Cincinnati, Ohio.** Social features are making the summer school at the College of Music particularly attractive this year. June 25 was marked by a reception in honor of the out-of-town students who are enrolled at the Schmidlapp Dormitory. The occasion was graced by the presence of President George B. Wilson and Mrs. Wilson, Mrs. Adolf Hahn, associate director, and many of the faculty. Among the out-of-town pupils who were formally introduced to the members of the faculty were: Mary L. Chesholm, Pembroke, Ky.; Margaret E. Jones, Prescott, Ark.; Martha L. Culp, Springfield; Velma Cool, Covington, O.; Bertha Bedwine, Jackson, Ky.; Ruth O'Neill, Ironton, O.; Dorothy Lea Crawford, Tylertown, Miss.; Anne Ruth Wade, Smith's Station, Ala.; Happy West, Irvine, Ky.; Alberta G. Gossett, Richmond, Ind.; Lola C. Ziesser, Batesville, Ind.; Louise S. Rogers, Frankfort, Ky.; Mae Bedurne, Jackson, Ky.; May R. Stuart, Haven, Ark., and Lilyen Cobb.

Announcement of the appointment to a position on the voice faculty of the College of Music of Dell Kendall Werthner has aroused wide-spread interest in Cincinnati musical circles. Through her club activities, her singing in the churches, concert work and notable results in the teaching field, Mrs. Werthner has made herself an indispensable factor in the musical life of Cincinnati. Advance inquiry indicated that she will have an exceptionally large class under her tutelage when the new fall term of the College of Music opens on September 10.

One of the finest talents of the opera department of the College of Music has been making his power felt at the Zoo Opera. Although assigned only to small roles, the excellent tenor voice of Sam Bova, displayed in Lucia Di Lammermoor and Il Trovatore, reflected great credit upon the training he has received under the guidance of Italo Picchi, himself one of the principals of the Zoo Opera Co.

Albino Gorno and Mrs. Gorno left for New York, accompanying Mr. Gorno's two brothers, Romeo and Giacinto, who are to spend the summer in Europe. The latter will return in time for the opening of the fall term at the College of Music, but a year's leave of absence has been granted Romeo Gorno, who feels the need of a rest and the opportunity to do some research work in the celebrated musical archives of his native land, Italy. Dr. Albino Gorno and his wife will spend part of the summer at Far Rockaway and later will go to Sanford, N. Y., in the Catskill Mountains.

A Morning Musicale, an annual affair at the University of Cincinnati, was given under direction of the College of Music on July 3. This is one of the regular entertainment features of a musical nature arranged for the summer students at the university. Arthur Knecht played two cello solos. Mildred Landwehr, contralto, and Cosimo Bova, tenor, gave a duet from Verdi's Aida. Dorothy Stolzenbach, pianist, played numbers by Chassins and Delibes-Dohnanyi. A duet from Verdi's del Destino was sung by Norma Richter, soprano, and Italo Picchi, basso.

Henrietta M. Heins, from the piano class of Albino Gorno, presented a group of her pupils in a recital at the United Presbyterian Church, Trenton, Ohio. She was assisted by Margaret Lockwood, vocalist and a post-graduate under Lino Mattioli; Helen Krohn Dronberger, violinist from the class of Adolf Hahn; and Francis Stoffregen, cellist from the class of Arthur Knecht.

Jeanette Niederlander, who was graduated from the voice class of Mrs. Adolf Hahn in 1927, has accepted the position of teacher of voice and harmony at Limestone College, Caffney, N. C. Miss Niederlander began her vocal work some years ago under B. W. Foley.

### CINCINNATI CONSERVATORY NOTES

The sixty-second session of the Summer School at the Cincinnati Conservatory of Music was inaugurated June 25, when all classes began. All indications point to the most successful summer session in the history of the Conservatory, according to the records in the registrar's office.

The president-director, Bertha Baur, announced that the greater part of the artist faculty of the Conservatory will remain during the summer session, and this not only makes it possible for students to continue their instruction but also for teachers to supplement their former training with the credits both in music and academic subjects, and the degrees which the various states and universities are requiring of their teachers. The master, artist and normal teaching at the Conservatory is noted for its splendid results. The requirements in the theoretical branches of music and in modern languages are carefully planned to provide an adequate background for the student's instrumental and vocal study, and to provide a well-rounded musical education. The diploma or degree of the Conservatory is highly valued among educational institutions seeking teachers.

The first week of the summer session was quite a busy one for students, as five recitals, scheduled to include approximately 60 pupils, were given. The one artist recital was given by Marican Thalberg, who returned from his sabbatical year abroad to resume his classes with the Conservatory. This was the first of the faculty series of recitals to be heard during the summer session. He elected to play selections from the greatest literature for the piano, beginning with the Beethoven sonata, op. 110.

On June 25 Alma Betscher presented her pupils in a piano recital at the Conservatory Concert Hall. These were Miss Betscher's advanced pupils whose program was noteworthy because of its wide variety and difficult numbers. Helen Gromme, Velma Clark, Mary Ella Ballich, Katherine Kemme and Dora May Boone, took part. June 27 was especially full, with two piano recitals, one in the afternoon at the concert hall by pupils from the class of Blanche E. K. Evans, and the other in the evening by pupils from the class of Alma Betscher, being the second by her pupils in one week. Miss Evans presented Bessie Dunsy, Sarah Cirkin, Margaret Ruscher, Ethel Hirschman, Miriam Eddebrook, Goldie Peal, who played one or more numbers each on an exacting program. Miss Betscher presented the following members of her class: Ruth Case, Betty Ann

(Continued on page 34)

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GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.	FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich.	MRS. BESSIE SUSONG, 1718 N. Henderson Ave., Dallas, Tex. Atlanta, Ga., 1012 Highland View, July 4 to Aug. 7.
MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.	HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, O.	GERTRUDE THOMPSON, 508 W. Coal Ave., Albuquerque, N. Mex., July 23.
DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.	6010 Belmont Ave., Dallas, Tex.; July 10, Cleveland; Aug., Little Rock, Ark.	ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, Calif.
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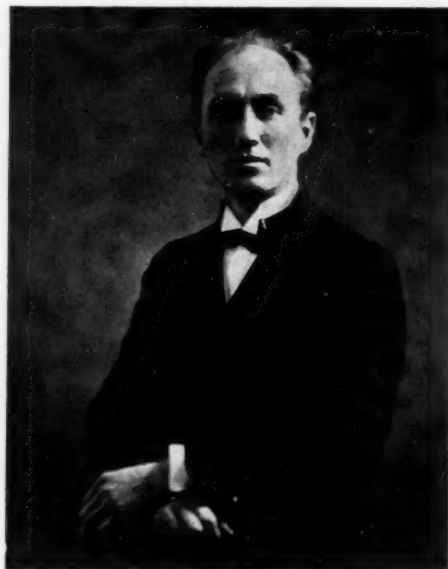
**Karl Krueger Has Brilliant Success in Vienna**

Karl Krueger, conductor of the Seattle Symphony Orchestra, and formerly of the Vienna Opera, appeared as guest conductor of the Vienna Symphony Orchestra at the last concert of its season, May 21. His success with the public, press, and orchestra was extraordinary. Even though the concert came late in the season, the audience was illustrious. The whole music world of Vienna, as well as a brilliant social contingent, including the American Ambassador and Mrs. Washburn, was present. The applause grew to such dimensions that Mr. Krueger had to ignore the no-encore rule and repeat the Prokofiev item. The general consensus of opinion was that here was a "rare conductor."

Krueger's program included Bloch's Concerto Grosso (first time in Vienna), Schumann's Rhenish Symphony with Mahler's changes (not heard in Vienna for twenty years), Prokofiev's march from The Love of the Three Oranges (first public performance in Vienna), Malipiero's Cimarosiana, and Ravel's La Valse (first time in Vienna).

Matzenauer, the eminent critic of the Vienna Neueste Nachrichten, wrote: "The American conductor of excellent—and as was proved—deservedly excellent reputation, Karl Krueger, conductor of the Seattle Symphony, brought new life to the dying season with a most interesting program. Krueger is no stranger in Vienna; if we remember correctly, he was a pupil of Robert Fuchs here, and later active in the opera—of course, that was many years ago. One thing is certain, that Schalk recognized the genius of the young man and helped him with emphatic recommendations. As a matter of fact, Krueger is a conductor of high quality; he understands his craft, masters his scores, and his interpretations have a big line and sweep. If one may judge by this important conductor, then Seattle is not the least among the cities of the New World."

Paul Stefan wrote in Die Stunde: "All honor to this American city (Seattle). There they know how to make



KARL KRUEGER

programs. Karl Krueger, who conducts in Seattle, yesterday gave proof of this—Krueger, who is a superb musician and a very sure leader of the orchestra, swept with his virtuosi interpretation (La Valse). He had great applause all evening."

The Wiener Zeitung (Scherber) commented: "Happily, after one has heard the same things all winter, a program at last brings new works. Herr Krueger conducted everything superbly. In his movements, unostentatious, precise, careful, and mastering everything, he knows how to enforce his will in the orchestra. Certainly one may congratulate Seattle upon possessing such a conductor."

Reitler in the Neue Freie Presse wrote: "Karl Krueger, formerly of the opera, and now the conductor of the Seattle Symphony Orchestra, left a decidedly favorable impression as a concert conductor. He showed himself in possession of a conductorial technic as clear as it is sure, nor did he fail to give drastic evidences of a commanding leader's will. Krueger received unanimous applause."

Max Graf wrote in the Tag: "Krueger conducted everything with clarity, authenticity, and sureness, and was the recipient of great acclaim."

**Gita Glaze Pupils in Recital**

A great deal of talent was displayed at the last recital of the season given by the pupils of Mme. Glaze at Carnegie Chamber Music Hall on June 3. Each sang two numbers of different type so as to enable the singer to display his versatility.

Dorothy Frank (medal winner), a sixteen year old soprano, opened the program with numbers by Bassett and Donizetti, giving intelligent interpretations which revealed a promising voice; Tilly Shonofsky (soprano) sang Mozart and Lilljeborn, displaying a bright voice and clean-cut diction; expression was the outstanding feature in Lydia Tisen's (soprano) interpretations of Verdi and Spiker; Betty Stutz is a promising young mezzo soprano; Sylvia Powsner uses her soprano voice with fine artistry; some excellent tones were revealed by Rose Malmuth (coloratura soprano) in an aria from Romeo and Juliette and a number by Rachmaninoff; Ida Zipkin (soprano) displayed dramatic ability in numbers by Mascagni and Logan; Betty Sackman, also a medal winner (lyric coloratura), interpreted Verdi and Gounod with finesse and showed a great improvement over last year; Rachel Blumenthal (soprano) gave two Puccini arias in which a voice of fine quality was outstanding; Rose Tunik, who has a lovely lyric soprano voice, gave two Russian numbers; a song by Tchaikowsky and a Verdi aria were nicely delivered by Florence Wilson (soprano); Anna Sablukowa (mezzo soprano) offered a Rubinstein number and an Oriental song, she and Mr.

Kursky (who did a Tchaikowsky aria and a song by Sanderson) both being professional singers and a credit to their instructor. The program was concluded with a duet by Mme. Glaze and Mr. Speransky (baritone), both interpreting their numbers delightfully.

Many words of praise were extended Mme. Glaze for her untiring and conscientious efforts for all those pupils heard last year showed a decided improvement. Lydia Tisan was a very helpful and sympathetic accompanist.

**Lucile Lawrence to Hold Summer Classes**

Lucile Lawrence, after finishing her season's teaching at the Curtis Institute of Music in Philadelphia and at her private studio in New York City, has been visiting New



LUCILE LAWRENCE

Orleans for a few days before going to Denver, Colo., where she will hold summer classes at the Denver College of Music.

The members of the Lawrence Harp Quintette are spending the summer in various parts of the country. Lucile Lawrence will be in the West, and Marietta Bitter and Thurema Sokol in the East. Grace Weymer is holding a summer session at the University of Syracuse, and Eleanor Shaffner is beginning her work as head of the harp department at Salem College, Winston-Salem, N. C.

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## Recent Publications

(G. Schirmer, Inc., New York)

**The Pool of Quietness**, a song by Thomas Vincent Cator.—Mr. Cator calls this a song of sentiment, though in what way it differs from other songs in that particular it is not easy to determine. The poem is by Grace Wallace and is a love song of an Oriental turn. The music possesses the unusual feature of offering a real melody and at the same time real harmony of an effective and rather unusual sort. The passing modulations are cleverly conceived and executed with mastery. This is a small song, occupying only two pages, but is very nice.

(C. C. Birchard &amp; Company, Boston)

**The Play of Robin and Marion, A Mediaeval Folk Comedy by the Trouvère Adam de la Halle.**—If this work was reconstructed from the sort of plain-song notation that is shown on its cover, the reconstruction is certainly masterly. It was done by Jean Beck, professor of Romanics and of Musicology at the University of Pennsylvania and the Curtis Institute of Music. The English translation is by John Murray Gibbon. The cover page says that it was written and composed for the Court of Robert, Count of Artois, in the Thirteenth Century. It was given recently at the second Canadian Folksong Festival at Quebec. There is a series of interesting wood cuts in the published edition, showing musicians of the Middle Ages in various positions. These certainly add to the interest of the work. The music is so old that it begins to sound modern, and is certainly very original. Some of the original harmony has been included and is equally original. The whole is a curious work and a valuable reconstruction.

(Harold Flammer, Inc., New York)

**Beside Thy Door**, Song by Louise Snodgrass.—Clarence Urmay furnished the words for this excellent composition, which has a strikingly beautiful melody, made all the more effective by an excellent harmonic scheme and by the fact that the piano carries the melody in unison with the voice. It is a love poem of great delicacy and charm, and the composer has succeeded in capturing these qualities in her music. Vocally the writing is excellent, and the song offers wide possibilities to the

singer, with a brilliant climax, without either great width of range or difficulty. A work that is commended with pleasure!

## A White-Smith Publication Broadcast

Mme. Gilderoy Scott, contralto, was heard over radio station WMAQ, Chicago, on June 2. She sang the song cycle, *The Heart of Farazda*, by Malcolm McMillan. Explanatory notes were interspersed between each two songs serving to unify the entire group in a very effective way. This feature, together with the piano interludes, added so much to the effectiveness of the work that those who heard it were delighted with the result. Mme. Scott will present this cycle in its entirety many times this season. In August she will give it in England over radio station BBC, British Broadcasting Company.

## Warren Builds His Stage

At "The Majors," which is the name of Frederic Warren's place at Madison, N. H., workmen are busy completing the stage where open air concerts are to be given this summer under Mr. Warren's direction, in connection with the work being done in his summer school of singing. The first of these concerts is to be given on Sunday afternoon, July 15, Olga Warren, soprano, and Carl Rollins, baritone, being the soloists, and Ruth Emerson, accompanist. The stage will be picturesque, in keeping with this beautiful country in the White Mountains, and overlook Silver Lake. A regular series of concerts and other entertainments will be given throughout the summer.

## A Schubert Postal Card

Vienna is getting out a beautiful and typically German series of postal cards commemorating the Schubert centennial. One of these cards has been sent to the *MUSICAL COURIER* by Geza de Kresz. The cards are official ones, printed by the post office, and are of large size. One side contains a picture of Schubert on a wooded hill overlooking the city, the spires of which are visible in the distance. The other side contains the name, Franz Schubert, with the date of his birth and death.

## Bertha Foster Sails

Bertha Foster, president of the Conservatory of Music of the University of Miami, sailed on the SS. Leviathan on July 4 for a month in England. The conservatory studios are open during the summer and a large enrollment is expected when the University opens, October 1.

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## Music Notes From Coast to Coast

(Continued from page 31)

Heindrichsdorf, Mary Jane Devins, Natalie Esberger, Shirley Goldsmith, Betty Thomas, Betty Abraham, Hazel Hoffeld, Ann Berghausen, Frances Case, Hortense David and Dorothy Richards.

The week's series of recitals was closed by pupils from the class of Beulah Davis. Miss Davis presented the following students of the piano under her instruction: Joseph Poland Verkemp, Berenice Ruth Rabkin, Ann Aberklein, Frank E. Schetz, Isabelle Coler, Mary Therese Verkemp, James Lowman Wyler, Loretta Shoemaker, Jean Goldberg, Grace Hackstedt, Ruth Hackstedt, Dorothy Zimmer, Wilma Canter, Betty Parker, Rosemary Carney, Dolores Shoemaker, Catherine Wenzel, Delia Oberklein, John Hurley, Virginia Pistor, Joe Rodgers, Jean Nerfel, Ruth Oberklein, Ruth Long, Cecilia Davis, Helen Oberklein, Sophia Koester.

Parvin Titus, head of the organ department of the Conservatory, continued the afternoon hour of organ music at Mariemont Memorial Church on July 1. Donald McKibben will be the substitute for the summer organist at the Norwood Presbyterian Church. Jesse Walker will be the guest organist for two Sundays at Winton Place St. Stephens Church. Elmer Mathias has opened a studio in New Philadelphia, O., for the summer; he gave a successful recital in Dover, O., recently. These are students in organ from the class of Mr. Titus.

Wilma Schuping, pupil of Thomas James Kelly, has been chosen for a quartet position in the Mt. Auburn Presbyterian Church.

Gladys Pierson, president of the Conservatory chapter of the Sigma Alpha Iota Fraternity, went to Ithaca, N. Y., as the official delegate from the Conservatory to the national convention which convened in that city from June 24 to 27 to celebrate the silver anniversary of the fraternity. She is a violinist and member of the faculty of the Conservatory.

Leo Paalz, of the piano department, is receiving congratulations on the success of one of his former students at the Conservatory, Boyd R. Ringo. Mr. Ringo has just been made the head of the School of Fine Arts at Tulsa, Okla., and in addition to such duties he will also assume the duties of acting dean during the summer months. Mr. Paalz is also quite proud of the progress of another pupil, Leona Chapman, who gave a piano recital on June 30 at the East End Public Library.

**Providence, R. I.** Outstanding in the musical events of note in Providence in recent years was the opening of the beautiful Music Mansion of Mrs. George Hall. A very large brick structure, of Colonial design, this stately mansion commands a fine view of the city. Its formal dedication on the opening night took the form of a large reception with a concert program in the handsomely appointed concert hall, the chief feature of the mansion, with its fine pipe organ and concert grand piano. Many prominent musicians from Providence, Boston and elsewhere were present, together with a representative company of Rhode Island men and women of the leading social, educational and professional circles. The program was given by Helen Hogan, internationally known organist, on the new organ, and several groups of songs and arias by Edwin Orlando Swain, baritone of New York. Mrs. Hall is past president of the Rhode Island Federation of Music Clubs and of the Chaminade Club of Providence. She is also a member of the official board of the National Federation of Music Clubs.

Pupils' recitals in all branches of music are in the foreground of Providence musical activities at the close of its season. The graduation exercises of the Normal Class of 1927-1928 of the Providence College of Music, Wassili Leps, director, and the annual recital of pupils of this school were held on June 20 and 21. Seven students who received diplomas in the Teachers' Normal Course gave a splendid program in finished style. The participants were: Lillian Migliori, Claudia Croisette, Carmen Staehly, Berthe Forcier, Maurice Murphy, Edna Brook, Anette Aubin, Lorette Gagnon, and Edward Caffier.

Harriet Eudora Barrows, vocal teacher of Providence and Boston, presented her pupil, Dorothy Horan, mezzo-contralto, in a delightful program of songs, assisted by another Providence pupil of Miss Barrows, Charlotte Whelden, soprano, with Beatrice Warden Roberts at the piano. Miss Horan has a promising voice which evidences excellent training and she sings with intelligence and good taste. The singing of Miss Whelden in a group of English songs and in her aria from Massenet added much to

the pleasure of the recital. Both singers were enthusiastically received.

Bertha Woodward, artist pupil of Raymond Havens of Boston, and Beatrice Ball Battey, violinist, presented their pupils in a joint recital in the rooms of the Monday Morning Musical Club. The program was of a high character and unusually well played. Pupils taking part were Myrtle Johnson, Mary Fazzano, Muriel Goodman and Earl Mulcahey, pianist; Olive Wescott, Rosalie Feinstein, Myrtle Bergstrom and Isabel Andrews, violinists. H. B. P.

**San Antonio, Tex.** Anne Louise Bosshardt, pianist and pupil of Walter Dunham, appeared in an interesting recital at Bonn Avon School, displaying a fine sense of rhythm, clean, clear cut tones, and a fine regard for musical values. Numbers given were by Mozart, Schumann, Rachmaninoff, Kreisler and MacDowell. Beta Humbursky, soprano, pupil of Ora Witte, was the assisting artist, singing with clear, beautiful quality, and musicianly interpretation, numbers by Verdi, Meta Schumann, Reger and Strickland.

Four San Antonio senior school students were accorded places in the National High School Orchestra of three hundred pieces. They are Maude Powell Freeman, tenth chair in the first violin section; Jerome Zoeller, fourth chair in the clarinet section; Howell Branning, thirty-fourth chair in the second violin section, and Mary Elizabeth Griffith, fortieth chair in the second violin section. They were accompanied to Chicago by Otto Zoeller, conductor of the combined high school orchestra of this city.

Mrs. Chester Kilpatrick, soprano, pupil of David Griffin, was presented in a program of interesting songs at the home of Mrs. Henry Drought; all the numbers were given with fine musical understanding, splendid technique, and excellent voice. Assisting was Mrs. Fred Wallace, who played a number by Scarlatti, and an original composition, Swans. Mrs. Herman Wagenfehr was the fine accompanist.

Mrs. Walter Grothans arranged an interesting program for the San Antonio Musical Club, Mrs. Lewis Krams Beck, president. The participants were: Mrs. Eugene Staffel, pianist; Maude Cunyus, mezzo-soprano; Allene S. Miller, soprano; Naida Hensarling, reader; Louise Hillje, soprano; Gertrude Miller, child impersonator; and Joseph Burger, baritone. The accompanists were Mrs. Pauline Washer Goldsmith, Ysleta Saunders, Marvin McGee, and Ada Rice.

The Junior Department of the San Antonio Musical Club, Mrs. Alois Braun, chairman, held the final meeting of the season. The prize-winning compositions were played and sung by the composers.

Albert Herff-Beze was presented by the Tuesday Musical Club, Mrs. Eli Hertzberg, president, in the third lecture of the series of four, on musical subjects, for which he had been engaged. His subject was Richard Wagner's Symphonic Masterpieces, thus ignoring the vocal parts of the scores, giving a truer insight into the subject. He has a thorough knowledge of his subject, and a pleasing, easy, charm of style in presenting it. Greatly to his credit is his unusual ability in selecting his musical material, and his excellent ability, as a pianist, to present it to his listeners. He spent the past winter in New York preparing his lecture material with Marguerite Robertson, director of the Playhouse at the Cross Streets Theater.

Mary James, pianist, and a former pupil of Walter Dunham of this city, recently appeared with the orchestra from the Cincinnati Conservatory of Music, scoring a fine success, according to notices received by her parents here.

Ora Witte, soprano, was the featured soloist at the twenty-sixth annual convention of the Fifth District of Women's Clubs, held in Beauville, Tex., recently. She made a fine impression with her beautiful voice, artistic interpretations and pleasing personality, in her two recitals. The excellent accompanist was Mrs. James J. Loving. Mrs. F. L. Carson presided at the Fine Arts evening, as the chairman of music for the district.

Joseph Burger, baritone, who has recently returned to San Antonio from New York, was presented in recital in Westmoreland College. Songs in six languages were sung with excellent diction, admirable technique, and beautiful quality of voice. Pauline Washer Goldsmith was the accompanist.—S. W.

**Wichita, Kans.** Wichita Choral Society presented with outstanding success the Flotow romantic grand opera, Stradella, in the York Rite Temple Auditorium. The title role was sung by Vito Geraldo Petrone, tenor. Mr. Petrone is the director of the society. The leading feminine role was sung by Kathryn Moriarty, soprano. Beauty of the production was enhanced by the excellent singing by the chorus, elaborate costumes and effective dancing by a corps of ballet girls.

Burdette Wolfe has been secured as professor of violin in the Friends University School of Music, summer session. Mr. Wolfe has studied with several Wichita teachers, and at the conservatory of Northwestern University and at the American Conservatory in Chicago. For the past three years he has headed the violin department at Doane College, Crete,

Neb. This fall Mr. Wolfe will return to his Doane College post.

Graduates in the Friends University School of Music this year include: La Ruba Billings-Henderson, degree of Bachelor of Music in the voice department; Denton Rossel, degree of Bachelor of Music in the piano department; Helen Ford and Ruth Frank, certificates in violin; Dorothea Bordner, certificate in piano; Miss Ford, Alma Nolan, Leola Brazier, Carolyn Youngmeyer-Fletcher, certificates in supervisors of public school music.

Duff E. Middleton was the conductor for the first annual music festival concert sponsored by The Wichita Eagle, in the high school auditorium. Mr. Middleton directed an orchestra of twenty-five pieces in several selections. His graduate pupil, Kenneth Byler, was heard in a group of violin solos. Mr. Byler is departing soon for Chicago to continue his studies for the concert stage. Doris Thompson-Hogerson, formerly of Wichita, now of Buffalo, N. Y., sang a number of contralto pieces. Concluding the concert was a group by a string quartet composed of Mr. Middleton, first violin; Russel Lowe, second violin; Dr. Tracy York, viola; and Ivan Streed, cello. C. E. S.

### Sears Directs Ascension Day Service

The recent annual Ascension Day services in St. James Protestant Episcopal Church, Philadelphia, under the direction of S. Wesley Sears, attracted a congregation of capacity size some time before the beginning of the service. The Beethoven Communion Service in C major was given by the choir of fifty boys and men, four soloists and about forty members of the Philadelphia Orchestra. "Despite the elaborate musical investiture," said the Evening Public Ledger, "Mr. Sears never for a moment lost the religious elements of the service nor let the concert atmosphere intrude upon that created by the Rev. Dr. Mockridge. The chorus was splendidly balanced and had a fine tonal quality, showing the most careful training. In this service Beethoven has very frequently used the chorus as a foil for the solo voices in virtually every one of the divisions and Mr. Sears managed these entrances in such a manner that the choral parts never overbalanced the sound of the solo voices at the cessation of the latter. That was especially the case in the Benedictus, which is largely for the four solo parts, with antiphonal or responsive parts for the chorus. As is the case with the Ascension Day service, the Gloria of the Mass came last instead of second as designed by the composer. This and parts of the Credo, as well as the opening of the Sanctus, gave the chorus the best opportunities to show the tone quality which it possesses, as well as the shading and dynamics, in all of which it proved to be very efficient. Mr. Sears' tempi were admirable throughout, as was also his control of the various elements he directed." The Larghetto from the Second Symphony of Beethoven was played as a prelude and the first movement of the same work was given for the postlude, and again, to quote the Evening Ledger, "Both were well interpreted by the conductor and finely played by the orchestra."

### Jessie Fenner Hill Artist "Stops the Show"

Carl Randall, favorably known as a dancer on Broadway for some time and now also winning recognition for his singing, is a constant pupil of Jessie Fenner Hill; when he is in town. Mr. Randall, realizing that he would be more valuable in musical comedy if he could sing, has been a hard worker on his voice, and judging from the following excerpt from the Chicago Daily News which comments upon his dancing and singing in Sunny Days, he is now achieving results: "Carl Randall has a minor part but makes—no never mind about that as his dancing places him foremost among the entertainers. He and Peggy Cornell (another Fenner Hill artist-pupil) about stop the show. . . . There is so much singing, so much dancing, and the songs are all so entrancing, it is hard to choose the best, but some of them are 'I'll Be Smiling,' sung by Carl Randall, Peggy Cornell and the ensemble, and 'Hang Your Hat on the Moon,' sung by Rosalie Claire, Billy B. Van, Carl Randall and ensemble."

### Simmons Soloist with Male Chorus

William Simmons sang the baritone role in The Martyrs at Cleveland, Ohio, in a concert given recently by the Cleveland Railway Company Male Chorus at Masonic Temple with Charles D. Dawe conducting.

Mr. Simmons was heard in the Prologue to Pagliacci and in a group of songs. In the second part of the program, he sang the baritone role of Maunder's The Martyrs.

Quoting James H. Rogers, in the Cleveland Plain Dealer, "William Simmons is an admirable singer. His voice has power and it has range. It is really a baritone, but with very unusual resonance in the lower register. And it has ingratiating fibre as well. Furthermore, Mr. Simmons commands a style that is at once finished, spirited and versatile."

Mr. Simmons was heard in several public recitals in Cleveland last season.

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

## *Readjustment of Distribution One of the Biggest Problems of Industry*

### *Examples from Other Industries Show Trend of Scientific Retailing—Is Present Day Piano Merchandising Keeping Pace with New Thoughts?*

In these days of stress and flux in the retail piano field one eventuality becomes more and more probable—that being a complete change in methods of piano distribution. Distribution in any industry is always a problem of considerable magnitude. In the piano business it is particularly acute. When all is said and done, the big problem of each individual piano manufacturer is to have adequate representation in every sales territory. His representatives must unearth as many prospects as possible—and sell them. This must be done efficiently so as to allow a decent profit for the dealer representative. It must be accomplished with a minimum of destructive competition, which results only in a lowering of piano values and a consequent smaller profit margin for both manufacturer and dealer.

#### TOO MUCH OR TOO LITTLE TERRITORY

In these days of "quiet" business, the serious minded men of the piano industry and trade are considering the entire problem of distribution. The camps are sharply divided. Judging strictly on a basis of sales returns, manufacturers are claiming that the dealers already have too much territory; that they are looking for ready-made sales; they are looking to skim the "cream," and are failing to do real promotional work for future sales. The dealers retort that they are so restricted in their trading areas that any promotional endeavor works to the advantage of "the other fellow" because the influence of helpful propaganda extends far beyond the limits of their territorial assignments. They complain of the lack of really helpful assistance from the manufacturers, and also from their competitors, whom they say should join with them in putting across something really big for the advantage of the industry as a whole.

#### EXPANSION AND RESPONSIBILITY

There is justice on both sides but perhaps the weight of modern merchandising ideas sways to the side of the dealer. It would be an experiment quite in the line of modern thought to extend the dealer's territory far beyond the present limits. Naturally this would carry with it additional responsibilities. A dealer holding, for instance, a territory of ten to twenty square miles, must arrange to comb that territory thoroughly. He must fill a quota, or be prepared to face the loss of his agency. If necessary he must be prepared to honeycomb the district with branch agencies or stores, and secure a unison of sales efforts within his territory.

For the manufacturer this would greatly simplify matters in being able to assign definite responsibility for the falling off of sales in any given territory. It would assist in centralizing shipments, and so cut down on distribution costs. It would likewise simplify credits by cutting down the number of creditors. The risk element would be greater but it is questionable whether this would not be more than counterbalanced by the fact that the manufacturer could keep in closer touch with retail conditions.

#### CHAIN STORES OR RETAIL COMBINATIONS

Possibly the solution to the distribution problem lies along other lines. The chain store idea as worked out by a few of the larger concerns shows the feasibility of this scheme more generally applied. There is a certain resiliency in a chain store system that enables the parent concern to take many bumps without feeling them too seriously. For the smaller dealers that would have to take the form of combinations under a single fiduciary head. The result would be the same—a pooling of sales efforts and

profits over a wider territory than now controlled. And this naturally with the advantage of concentrating advertising and promotional efforts on the same line or lines of pianos in all the stores entering into the coalition.

Other schemes have been advanced, such as carrying one complete line of pianos only, facilitating the discounting of instalment paper. Others advocate the handling of more names than at present carried—the idea being to have as many strings out as possible at which the public may "nibble."

Whatever scheme is finally adopted, there is no doubt as to the fact that radical changes may be expected within the next few years. It is a natural logical move, which has its precedent in other industries where the distribution problem is more acute.

#### NEW MERCHANDISING THOUGHTS

In the department store field, for example, the distribution system is visibly changing. The department store is faced with the problems of seasonal goods, style changes and a fluctuating demand that may unexpectedly and suddenly cut seriously into their inventory values. The department chain store, conceived a few years ago as a bare possibility, is now flourishing. In fact, the chain idea is the outstanding development in department store merchandising methods of the past decade. However, it is not by any means the end. Continuous investigation has been going on in various specialized fields that conceivably will completely revolutionize all current methods. They are coming to visualize their problems and are reconstructing with the aid of the scientific data they have collected.

Advanced credit systems, analysis of trading areas, new thoughts in display, salesman personnel and training methods, business forecasting, departmental budgeting, centralization of delivery service and other problems peculiar to the business indicate some of the fields of research. Each distributing center is analyzed in the light of these discoveries, so that there is afforded an actual check on whether the retailer is making the best use of his facilities and opportunities.

#### "LABORATORY" STORES

Furthermore, it is understood that a new distribution method is being tried very quietly by some of the larger units . . . the establishment of "laboratory stores." These are usually small stores carrying standard goods, and manned by specially trained factory representatives. Sales results are carefully coned. New ideas are continually being tried, and the costs very carefully checked against actual sales. Their record is then compared with privately operated stores of similar capital investment.

The summary of the problem from a department store angle was recently outlined by William Nelson Taft, of the Retail Ledger, who reported an interview with a manufacturer in part as follows:

"If we want to increase sales, and we do want to increase them," said this manufacturer, "there are only two things we can do: either step into the store and run the department handling our product along lines we feel it should be run, or open a store of our own where these principles could be applied."

"Naturally, few stores would allow us to use the first method, and I can't blame them. I wouldn't want anybody from the outside messing around our factory and telling us, arbitrarily, to change this, that or the other thing. We feel that we know our business and the merchant is entitled to the same belief. So we don't get very far with that 'reorgani-

zation' idea, though I must say that some stores have met us a good deal more than halfway.

"The second alternative—that of opening our own stores—is, as I see it, far more desirable from our standpoint. Of course, we would be running a lot of risks, including that of losing our already established retail volume (such as it is) in the section where these stores would be opened, for you couldn't logically expect a store to patronize a manufacturer who was operating in direct competition to the store itself. But the moment we feel certain we can sell more goods than our retail agent is selling now, that moment the word will go out to exercise the options and open for business!"

In other words, there is a brand new spirit entering into the distribution problem. In some lines the manufacturers have determined that their retail representatives were falling down on their jobs, not alone from the standpoint of volume sales but also in the matter of interior store efficiency. They are making extensive tests of the profit making possibilities of scientific management in stores entirely under their own control. Whether they will hand the results of their investigation over to their retail representatives, or continue to establish their own retail outlets is a matter upon which no one can answer definitely. Certainly the investigations so far have been a serious indictment of the slipshod methods of the ordinary department store.

#### SCIENTIFIC PIANO MERCHANDISING

All this is not without significance for the piano man. Indirectly it points the way which the future holds for him. The distribution bugbear is being hauled out into the light, and twisted and turned, punched about and pulled out of shape. Some of the most enlightened merchandising executives are finding it unsatisfactory. There must be a closer cohesion between the manufacturer and retailer. Scientific analysis must take the place of guess work. Manufacturing has solved its own problems. Present day pianos are being constructed as cheaply and as finely as they can be. It is up to the retailers to clean house also.

"Laboratory" music stores are more than a dim possibility. They mean definitely the end of the unprogressive dealer. Inter-industrial competition has so sharpened that mistakes cost more in actual dollars and cents than ever before. Piano merchandising must keep pace with business advance, and formulate its own rules best suited to its peculiar needs.

## *Making Money in the Piano Business—the Fun Method*

The Fun Method of Piano Playing, the course sponsored by George Q. Chase, president of Kohler & Chase, San Francisco, has been making considerable strides towards enlisting the support of other prominent Pacific Coast music houses. According to Robert Allen, whom Mr. Chase some time ago placed in general charge, The Fun Method is enthusiastically adopted and supported by many other institutions.

The Platt Music Company of Los Angeles is among the most recent stores to install the system, using it not only in the main store but in the big branch at Long Beach, Cal. Other companies who now run Fun Method classes are: The W. A. Bowling Music Co., Hollywood; the Howe Music Co., Santa Cruz; the Peffer Music Co., Stockton; Martinez Music Co., Martinez; and the Coker Music Co., Choco. It was also said by Mr. Allen that about eight other music stores were planning to install the system upon the opening of school this fall.

Mr. Allen states that the course so far has proven a real business stimulant. One report from January 10 to June 2 shows the following analysis of sales made directly through the Fun Method classes in San Francisco. There were sold sixty pianos amounting to a net sales business of \$22,264, which with the \$3,088 taken in as fees for the lessons shows a gross of considerably over \$25,000. The down payments on these sales amounted to \$4,602. There were 450 pupils enrolled, of whom sixty or over 13 per cent. were sold pianos.

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## Piano and Musical Instrument Section

### The Ohio Association Airs a Family Squabble

Faint rumblings have been issuing from the Ohio Music Merchants' Association for some time back. Only a short time ago the MUSICAL COURIER reported a movement leading towards the formation of a new association in that state. Now comes a letter from William V. Crowe, music dealer of Columbus, Ohio, addressed to the Ohio Music Merchants' Association, and sent as an open letter to the MUSICAL COURIER. The letter follows:

June 18, 1928.

Ohio Music Merchants Assn.  
929 Society For Savings Bldg.  
Cleveland, Ohio.  
Gentlemen:—

I have just received upon good authority information that our President Mr. Taylor is no longer a Retail Piano Man, or has any claims as such—having very recently severed his connections with the Starr Piano Co. and accepted a regular traveling position with the Kohler Industries. I am also informed that he was assisted to his present position by our Secretary Mr. Hyre.

In as much as the Constitution and By Laws of the Ohio Music Merchants Assn. only allows Retail Music Men to hold office and become active Members of our Association, I think along with other Members that Mr. Taylor should resign as President and that the Vice-President Mr. Alford should officiate for the remainder of his term.

As there seem to have been many unethical happenings in our Association during the Past Year, many of them brought about by certain Persons boosting to the Presidential Chair a Man only about half eligible to hold the office according to our Constitution, no doubt Mr. Taylor graciously resigning the office at this time would go a long way towards helping bring about a Better Feeling of all concerned. We sincerely hope Mr. Taylor will see his Duty and Opportunity at this time to help rectify some of the mistakes made in our Ohio Association.

Respectfully,

PRESIDENT WM. V. CROWE,  
Columbus Music Industry Association.

If Mr. Crowe is correct in his contention that Mr. Taylor has given up his retail interests, the resignation of Mr. Taylor as president would be perfectly in order. However, the MUSICAL COURIER understands from sources which it considers reliable that Mr. Taylor has not entirely severed his retail connections. According to this authority, Mr. Taylor is still definitely and largely interested in two retail music stores, one located at Elyria, Ohio, and the other at Mansfield, Ohio.

### Plan to Educate Public on Conditions in the Home

It is possible, through the educational efforts of other industries, that one long standing complaint of the piano manufacturer and dealer may be eliminated. Every piano dealer in the country has been subjected to many unwarranted claims for repair and adjustment, because something or other has happened to an instrument he sold, due to conditions within the home of the customer to whom he sold the instrument. Excessive heat, or excessive humidity, or the opposite, sudden changes in temperature, all are likely to play havoc with the interior mechanism of the piano. The result is inevitable, and entirely beyond the control either of the maker or the seller of the instrument. The action is likely to stick, strings sag or break, sound-boards develop waves or cracks—and immediately follows the complaint to the dealer.

A delicate question arises, as to how far the dealer is liable for damage caused through the ignorance of the purchaser, and how far the dealer's service should extend to keep the good will of his customer despite his being clear of legal responsibilities.

However, a movement has been started in the furnace industry to educate the public to the harm that unhealthful conditions in the home are doing to themselves and to the various articles of furnishing. The Holland Furnace Company has established an Institute of Thermology, which has for its purpose the teaching of the American home owner in a practical way the science of healthful heating and ventilation. A research engineer will be in charge of the tests and investigations to be made by the institute, and the results will be placed before the public from time to time in the form of reports. Among the specific items to be investigated by the Institute will be the effect of excessively dry household atmosphere upon the color and texture of rugs, and the proper percentage of relative humidity to keep these textiles lively; humidity levels at which furniture, sounding boards of pianos, and similar home furnishings are previously affected; and methods of prevention. There will also be extensive in-

vestigation into soot losses, fuel studies, and heating costs and the relationship of heat and humidity to disease.

### New Gaveau Ampico Highly Praised by French Critics

The House of Gaveau et Cie, Paris, France, celebrated the recent alliance of that house with the Ampico by staging a comparison recital with the co-operation of Maurice Dumesnil, brilliant French pianist. The French musical public has by no means reached the stage of familiarity with the musical possibilities of the Ampico as exists in the United States. It is interesting, therefore, to note the instantaneous favorable reaction on the part of the various French critics who attended the musicale in the Salle Gaveau. Some of the interesting comments made upon the recital were as follows:

A new reproducing piano has appeared. It is the Gaveau Ampico, which re-enacts with perfect faithfulness the human playing. The dynamic and sonorous variety obtained on this instrument surpasses all that has been done up to the present in this direction.—Stan Golestan in *Le Figaro*.

The Gaveau Ampico reenacts with astonishing flexibility and exactitude the playing of the virtuoso.—L. Leroy in *Le Gaulois*.

The Ampico reenacted with the most rigorous exactitude the most subtle shadings of the phrasing and all the sonorous intensity of the attacks.—André Gresse in *Le Journal*.

This reproducing piano gives all the shadings, all the tempos of the recorded playing; one can recognize the intensity of touch, the velvety tone, the powerful attack of the artist.—*Le Menestrel*.

A musical miracle—the celebrated pianist's previously recorded playing was reproduced with a faithfulness bordering on the prodigious.—*L'Intransigeant*.

It was impossible to notice the slightest difference—Jean Messenger in *Comodea*.

The demand for seats at the first recital was so great that similar recitals had to be given later. Demonstrations were held at the American University Club, Salle des Fêtes du Journal, Cercle de l'Union Artistique, Cercle Interallié, Salle des Quatuors, and other places in and about Paris.

## Why Do People Use Perkins Proved Products

- 1—The high quality of the glues.
- 2—Uniformity of glues—no variations in different shipments.
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- 6—There is a PERKINS PROVED PRODUCT for every class of work.
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### PERKINS GLUE COMPANY

Factory and General Office:      Sales Office:  
Lansdale, Pennsylvania      South Bend, Indiana



## Piano and Musical Instrument Section

### Sherman, Clay & Co.— Specialists in Home Entertainment

"Specialists in Home Entertainment"—sounds like a slogan, doesn't it. Yet, as used by Sherman, Clay & Co., of San Francisco, it is a simple explanation of what the store stands for. The name Sherman-Clay means music everywhere on the Pacific Coast. Everything in music is carried in the big San Francisco store from pianos, radios, phonographs, band and orchestral instruments, sheet music, music rolls, records, to harmonicas (the sales of which incidentally bulk much larger than might be supposed). However, the interests of the institution extend beyond that. Realizing that the popularity of the piano depends to a great extent upon the popularity of home life, this institution has done and is doing everything within its power to make the home as attractive a place as possible, by supplying it with every means of entertainment possible.

As an illustration of this fact, the following message was sent to the stockholders of that company coincidental with the announcement of the regular quarterly dividend of the company, amounting to \$1.75 per share payable July 16 to stockholders of record June 30:

GET A PERSONAL MOVIE OUTFIT

We will be pleased to show you how extremely easy it is

## Never Out! for Piano Dealers

Our large stock is never "out," and your order, whether large or small, will receive immediate attention. In addition you get the very best of

Felts — Cloths — Hammers — Punchings —  
Music Wire — Tuning Pins — Player  
Parts — Hinges, etc.

American Piano Supply Co.  
Division of  
Hammacher-Schlemmer & Co.  
110-112 East 13th St.  
New York City

## THE FAIRBANKS COMPANY

SPRINGFIELD, OHIO

Manufacturer of Piano Plates

## The M. SCHULZ CO. PLAYER - PIANO

Offers wonderful opportunities to dealers  
WRITE FOR OUR PROPOSITION  
M. SCHULZ CO.

Est. 1869

711 Milwaukee Avenue

Chicago

American

## PIANO WIRE

"Perfecter"

"Crown"

American Steel & Wire  
Chicago—New York Company

to operate a personal movie camera. Get one now and record your vacation fun.

We handle the Bell & Howell, Eastman, and DeVry lines of cameras projectors, and accessories. Motion picture reels developed without additional charge.

Your firm also carries Victor, Brunswick, Columbia, Radiola, Kolster, Gilfillan and Atwater Kent instruments for recorded and broadcast music, making us complete specialists in home entertainment.

Incidentally, in addition to being an exposition of the varied stock carried by the firm, it is also a fine appeal for a little summer business which certainly would be lost otherwise. It capitalizes the outdoor urge which inevitably seizes upon nine out of every ten people each spring and summer (or as we pseudo-scientists are fond of declaring, as Earth approaches its perihelion).

### Some Facts About Retail Business

According to Dr. Julius Klein, director of the Bureau of Foreign and Domestic Commerce, and one of the best authorities on retail conditions in this country today, about twelve and one-half per cent. of the retail business of the United States is conducted on an instalment basis. Dr. Klein estimates the yearly volume of instalment sales as \$5,000,000,000. The nation's income, he states, is about \$90,000,000,000, of which \$40,000,000,000 represent the retail sale expenditures. In undertaking a national survey on credit conditions, he stated that facts on retail business are one of the best forms of prosperity insurance, in that it permits the adjustment of production to the possible consumption. Retail credit is one of the great national problems, and the absence of any reliable basic figures has seriously handicapped merchants in handling their credit departments on a basis of real efficiency.

### Mayor Praises Clark Music Co.

The Clark Music Company, of Syracuse, N. Y., recently secured some valuable publicity following an announcement by the U. S. Government that Syracuse had been selected as an official airport for the United States mail. The word Syracuse in large letters was immediately painted upon the flat roof of the building to serve as an identification of the city for flyers. Mayor Hanna acknowledged this courtesy of the Clark Music Company. In his letter he wrote: "I wish, as mayor, and as president of the New York State Aviation Conference, to congratulate you upon this action, which is in line with the program of the state conference to identify all communities for visibility from the air."

### E. B. Hyatt Retires

E. B. Hyatt, president of the Hyatt Music Company of Portland, Ore., has announced his retirement from the music business. Mr. Hyatt has been a successful merchant in the piano field for the past twenty-four years. The stock of the company will be sold out as soon as possible. The radio department has already been disposed of, having been bought by F. R. Woodbury, who will continue its operation in the same location at 386 Morrison Street.

### A. Victor & Co. Adds Pianos

The A. Victor & Co., department store in Buffalo, N. Y., has opened a new music department, which is to carry a complete line of pianos, radios, phonographs, and other musical instruments. The piano line is headed by the Cable. The Victor and Brunswick are both carried. In the radio section are Radiolas and Freshman receivers.

### Sherman-Clay Quarterly Dividend

Sherman, Clay & Co., from the home office in San Francisco, have sent out the 21st quarterly dividend to stockholders of record June 30. Following their usual custom, the firm arranged for the checks to reach stockholders a few days before they actually become due.

### W. J. Mullan Co. Incorporates

A new music company bearing the firm name of the W. J. Mullan Company, Sewickley, Pa., has incorporated to deal in pianos, radio, phonographs, and musical instruments. The company is capitalized at \$25,000. The company is headed by W. J. Mullan, with E. L. Mullan as treasurer.

### A. B. Smith Piano Co. to Move

The A. B. Smith Piano Company, Akron, Ohio, has announced that on or about August 1, the company will move to a new location. The building which houses the A. B. Smith business at the present time has passed into new hands. No announcement as to the new location has as yet been given out.

### Musical Sport Shop Burned Out

Fire of unknown origin severely damaged the stock of pianos, radios, talking machines, and other musical instruments of the Musical Sport Shop, of Johnson City, Tenn. The total damage, due to fire, smoke, and water was estimated as between \$20,000 and \$25,000.

## Where to Buy

### ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

### ACTIONS

A. C. CHENEY PIANO ACTION COMPANY, makers of the A. C. Cheney Piano Action, the greatest value for the money. Castleton, N. Y.

BILLINGS ANGLE RAIL PIANO ACTION, the twentieth century piano action, manufactured by the A. C. Cheney Piano Action Company, Castleton, N. Y.

KOSEGARTEN PIANO ACTION MFG. CO.—Upright Piano Actions. Established 1837. Nassau, N. Y., New York.

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

A. C. CHENEY PLAYER ACTION is guaranteed for five years. Factory, Castleton, N. Y.

### BASS STRINGS

KOCH, RUDOLPH C., manufacturer of the Reinhardt Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 286-338 Second Avenue, New York.

### CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Cases, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

### PIANO PLATES

AMERICAN PIANO PLATE COMPANY, Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

### PLAYER LEATHERS

ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 423 West 55th Street, New York.

### SCARFS, STOOLS AND BENCHES

S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

### SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Revolving Machines, Pumps, and Pump Hardware. Special parts made to order. 123 Opera Place, Cincinnati, Ohio.

### STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St. New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheeses, Cloths, Chamols, Wood Cement, Polishing Oils.

### MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

### MUSIC ROLLS

INTERNATIONAL PLAYER ROLL COMPANY, INC., manufacturer of a quality popular priced roll for 88 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 66 Water Street, Brooklyn, N. Y.

### PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 218 West 19th St., New York.

## Piano and Musical Instrument Section

### Piano Export Totals Still Moving Down

The depression in the piano export trade seems to be continuing, according to official governmental reports. The last month reported on was April, during which a total of \$186,055 players and straight pianos were shipped abroad. This figure includes shipments to non-contiguous portions of the United States. This amount represented the total dutiable value of 422 players valued at \$138,231, and 198 straight pianos, valued at \$47,834.

Australia, as usual, was the largest foreign customer, purchasing about \$64,000 worth of pianos, a sorry record in comparison with former purchases by that country. Adverse tariff rulings have cut heavily into the demand for American pianos in that country, due to the consequent increase in retail prices. It is confidently believed that the increased tariff rate was due to the political machinations of the British music industries, who apparently are able to secure active governmental support in their aggressions against foreign industries.

It is still too early in the game to know just where this will lead. The major medium grade trade of the Australian dealer was in American built pianos, especially players, which have had an enduring reputation in Australia due to the many years of high grade performance. It is not believed that the German trade has been seriously discommoded by this move, at least, in the low grade "box" trade. Even with the advantage of the import tax, it is doubtful whether the British manufacturers can compete with the German on a strictly price basis.

The ones who have really profited by the arrangement have been the Australian piano manufacturers. A rather insignificant unit a few years ago, these manufacturers are building their businesses rapidly. For them the bigger market has more than compensated for the depressive effects of the radio on the piano business. Australian piano dealers on the other hand, from all that can be learned or surmised, are proceeding cautiously. Hand to mouth buying prevails, for there is no knowing whether the tariff ruling will be a permanent one. One suspects that the powers that be in the government of the Commonwealth of Australia were persuaded to the added import rate with the idea of enlarging the national income. However, due to the falling off of shipments, it is doubtful whether the returns on this particular item is as large as before.

The Mexican piano market is still quiet, that country importing only about \$25,000 worth of pianos. What with revolutions, unacknowledged but actual, stoppage of industrial enterprises, radio and the automobile, the Mexican public has not manifested any great desire for purchasing pianos.

The balance of the South American markets are below normal due to a variety of reasons, one of

them perhaps being that promotional efforts on the part of American manufacturers have been practically nonexistent for some time back. This is a matter of executive policy, of course, but it does seem to the interested bystander that a real opportunity exists in South America. A certain amount of advertising is being done by foreign importers, but even this in the aggregate does not bulk largely. Some day the American piano trade will recognize the fact that their greatest potential foreign market lies in the countries of the New World to the south of the United States—and when they do wake up it might be only to discover foreign competition firmly established.

Sales of player and piano actions and parts were low, likewise perforated player rolls.

According to statistics, the phonograph export boom has already passed its zenith, but there is still a very healthy demand in many countries. During the month of April, Argentina was the largest single purchaser of phonographs taking 1,775 machines valued at \$82,070.

Next in order were: Colombia, 1,455 machines, \$50,797; Cuba, 867 machines, \$50,516; Mexico, 780 machines, \$40,639; Brazil, 660 machines, \$35,020; Philippine Islands, \$30,284; Uruguay, 439 machines, \$24,951; Chile, 489 machines, \$24,571; and Canada, 996 machines, \$21,271.

Sales of phonograph records amounted to about \$270,000.

### Economic Conditions Basically Sound Says Guaranty Survey

The Guaranty Survey, the official publication of the Guaranty Trust Company of New York, recently printed a very illuminating article tending to show that the present business era is well guarded against any disastrous slump. The basis of this assumption is the fact that the present era of prosperity for most industrial workers has not been accompanied by the rising prices of commodities which has been its invariable accompaniment in the past. Following past history, the increased possibilities of demand have always led new capital to invest in commodity lines.

According to the Guaranty Survey, "The increased producing capacity has tended to swell the supply of consumers goods unless the demand for these goods, which is determined largely by the level of wage payments, increases fast enough to absorb the increased output, a general over-supply is the result. A sharp decline in prices, a greatly reduced volume of buying by distributors owing to an inability on the part of most producers to obtain adequate returns on their extended capitalization, followed by reduction of output, unemployment, many business failures, and widespread financial distress.

"However," the Survey continues, "in recent years, industrial wages have been higher, both absolutely and relatively to the cost of living, than ever before. A larger share of the national income has

been received by wage earners, and has been translated into demand for consumers goods. It is concluded that this wider distribution of income has maintained the balance between output and consumption of output and consumer goods, and has prevented a recurrence of the unsound conditions that tend to transform prosperity into depression."

This is the most scientific and simply expressed explanation of business conditions for the year and the outlook for the future that has appeared in many months. It is an assurance that market conditions are fundamentally sound, because the strength of the wage earner, the key to the situation, is assured. There can be no lasting depression in industry as long as there has been no curtailment of demand through the economic inability of the workman, or of the consuming public, to pay for articles which it needs and wants.

### What Is Wrong with the Piano Business?

One answer of the question what is wrong with the piano business may be found in the figures released by the United States government on its recent retail census. This survey was undertaken by the government to analyze shopping conditions in the retail field, and to determine what commodities were in demand by the public, and how that demand was being satisfied. Eleven typical American cities were investigated, and statistics secured from stores of all types and description. The results, while not absolute, are accurate enough to give the color of the picture as it exists. The table of averages showing expenditure of the retail dollar discloses how far public favor of music has receded.

Of all expenditures, music occupies a rather insignificant position, ranking below expenditures for tobacco, jewelry, hardware, drugs, toilet articles, and others. The distribution of the average retail dollar was determined to be about as follows:

Food .....	.2851
Clothing .....	.2429
Automotive Needs .....	.1210
Furniture and House Furnishing .....	.0984
Building Materials .....	.05
Drugs and Toilet Goods .....	.0333
Coal and Wood .....	.0201
Hardware .....	.0199
Jewelry and Silverware .....	.0169
Cigars, Cigarettes, and Tobacco .....	.0169
Office Equipment and Supplies .....	.0144
Radio and Music .....	.0142
Miscellaneous, Books, Sporting Goods, etc. ....	.0669
Total .....	\$1.00

In other words, radio and musical instruments stand last in the scale of average expenditure in the major retail fields, and this in spite of the popularity of the radio receiving set. Without the radio, undoubtedly the musical expenditures would show an appreciably smaller percentage. There is something vitally wrong indicated by this figure; it is the mathematical portrayal of a very real problem.

### New Sherman-Clay Branch

Sherman, Clay & Co., of San Francisco, Cal., have opened a branch store at Eureka, Cal. E. H. Howe has been appointed local manager.

## Packard Pianos

...Backed by a Real Sales Plan!

HERE'S another sales winner! A beautiful Adam Grand with bench to match in the popular 5 ft. size at a remarkably attractive price.

And winning sales plans too! You've always known the quality of Packard instruments—now you can cash in. This idea closed \$7000 worth of piano business, 12 sales in a town of less than 5000 population in just 21 days. Prospects actually ask your salesmen to call—resistance is removed. It works! Want to know more about it?

Write today for details!



THE PACKARD PIANO COMPANY  
3320 Packard Avenue  
Fort Wayne, Indiana

"ADAM" Style X Grand. A wonderful new 5 ft. Art Grand with bench to match. Surprising value—Packard Quality throughout.



Adam Model—Bench to Match



Never in its time-honored history  
of over three-quarters of  
a century has the

**VOSE**

more successfully asserted its ex-  
ceptional strength and selling possi-  
bilities than at this time, thereby  
meeting a demand to stabilize  
business and maintain sales volume.

We challenge comparison.

Address, Vose & Sons Piano Co.

Boston, Mass.

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

## A. B. Chase - Emerson Corporation



RE-ORGANIZATION plans have been completed which bring the A. B. Chase Piano Co., the Emerson Piano Co., and the Lindeman & Sons Piano Co. under the control of the A. B. Chase-Emerson Corporation, with factories at Norwalk, Ohio, and display rooms and general sales Offices in New York City.

The A. B. Chase-Emerson Corporation offers a complete line of pianos of unquestioned name value, a wide selection of case designs including period and conventional

models, at prices which provide adequate profits to the retailer.

With the advance of increasingly efficient manufacturing methods, this company assures its representatives that the same high standards of quality and equipment which they have known in the past will not only be maintained but surpassed, wherever possible.

Piano dealers are invited to inspect our factories at any time, and while in New York to visit the general sales offices and display rooms established for their convenience.

A. B. Chase-Emerson Corporation      Norwalk, Ohio

*General Sales Offices  
Rooms 546-550*

11 West 42nd Street

Telephones: Penn. 0442-0443

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of the Piano Trade"**



